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ABSTRACT

Designed primarily for English faculty at community colleges in California, "Inside English" includes articles on instructional innovations in teaching remedial writing, literature courses, and freshman composition, and on major curricular, administrative, and employment issues in the field. The first issue of volume 15 focuses primarily on English-as-a-Second-Language (ESL) instruction and includes the following feature articles: "The Puente Project: Building Confidence through Writing," by Walter Sherwood; "ESL and Freshman Comp: No Double Standard," by Karen Yoshihara; "ESL and the College Library: Creating an ESL Collection," by Alice Stiebel; "An Audience of One: The Writer's Voice and the International Student," by Philip Brady; and "An ESL Program: One College's Answer," by Alice Gosak. Issue number 2 deals largely with developmental writing instruction and contains the following: "Basic Writers as Writers: Crimson Rosellas and the Teaching of Writing," by Margie Whalen; "Somewhere between...English 100: Neither Fish nor Fowl," by Barbara Kerr Davis; "Murphy's Law in the Classroom: Community College Students Meet Grammar," by Patricia Peterson; and "Community College Teaching Methods: A Strategy for Basic and Developmental Writing," by Richard Hascal. Issue number 3 presents "The Computer as Equalizer: Computers in the Writing Class," by Ronald Hartwell; "The Interconnectedness of All Things: Interdisciplinary Studies and the Relevance of Writing," by Terre Ouwehand; "Computer Assistance: But Can It Tell a Joke?" by Richard Hascal; "Collaborative Composition: WOLM, 'The Tempest,' and English 1A," by Arnold Solkov; and "Community College ESL: What Should Be Its Mission?" by Kathleen Llanos. Literature instruction is the theme of issue number 4, which includes "Literature in the Eighties: The Work of Literary Merit (WOLM) Program at Santa Rosa Junior College," by Edythe Briggs and others; "Campus Reaction to the WOLM," by Edythe Briggs; "A Method of Judgment: Evaluating Short Stories in Beginning Literature Courses," by Ray Weinstein; "A Way into Literature: Interviewing Francis Macomber," by Judith Hert; "Pick a Book, Any Book," by Robert Duxbury; "Student Response to the WOLM and 'The Tempest'," by Ida Egli; "Approaches to 'The Tempest'," by Marjorie Ford; "Teaching "Canterbury Tales": Chaucer, Middle English, and the Bilingual Student," by Nancy Nadeau; "Reversing Thought Units: A Poem by Any Other Name," by Annette Lynch; and "Community Colleges and the University: Who Can Learn What from Whom?" by Marlene Griffith. (AYC)

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INSIDE ENGLISH:

JOURNAL OF THE ENGLISH COUNCIL OF CALIFORNIA TWO-YEAR COLLEGES

October 1987, December 1987, March 1988, and May 1988

Barbara Bilson Woodruff, Editor

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ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO-YEAR COLLEGES

inside english

Vol. XV, No. 1 | Journal of the English Council of California Two-Year Colleges | October 1987

INSIDE

inside english

ECCTYC

Looks at Teaching ESL, Bilingual, and International Students

Process writing proves effective teaching ESL students Page 4

Creating an ESL collection to help build ESL students' linguistic base. Page 5

A look at one college's ESL program. Page 7

Translation and a "noun game" to help international students build their own voices. Page 6

Two Important ECCTYC activities: the Statewide Conference and an FII grant. Page 3

ALSO IN THIS ISSUE

Deadlines ..... Page 5
From the Editor ... Page 2
Letters ..... Page 2
Notices ..... Page 2
Poem ..... Page 4
President's Message Page 9
Reviews ..... Page 8
Sacramento Scene .. Page 9
Upstate/
Downstate ..... Page 12
What is CATESOL? Page 11

THE PUENTE PROJECT
Building Confidence Through Writing

by WALTER SHERWOOD
Sacramento City College

Puente means "bridge" in Spanish, and the Puente Project, begun at Chabot College in 1982 (McGrath 1) and now active in more than a dozen community colleges throughout the state, aims to provide a bridge for Hispanic (mostly Mexican-American) students from community colleges to four-year institutions. Why, in particular, Mexican-American students? Because, as a group, their drop-out rate is so high. Although over 80 per cent of Mexican-American students who enroll in higher education are in community colleges, 50 per cent leave without receiving a degree, and very few transfer. In order to combat this problem, the Puente Project concentrates on three areas that prevent many Mexican-American students from succeeding in school: lack of writing skills, lack of professional role models, and insufficient knowledge of the educational system. It does so through an integrated approach: a writing instructor, a Mexican-American counselor, and mentors from the community all contribute toward helping the student succeed.

The year-long Puente Project is not just an English class or a set of English classes, although writing instruction is a central concern of the program; students take one semester of "developmental" English and one semester of transfer-level composition (English 1A). It needs to be stressed that the counselor and mentors play roles equally as important as that of the English instructor. If what follows focuses largely on the English component, it is because this is what I know best. But I would venture to say that no one part of the program alone is responsible for student success; or, to put it another way, when a student succeeds, it is because of what happens in the writing class, *plus* the personal and academic counseling, *plus* the visits to a mentor—all elements of the program working together in the student's behalf.

At first, I hesitated to write about the Puente Project for an issue of *inside english* devoted largely to ESL because the majority of students in Puente, although they may come from bilingual homes, have been using English at least since the early grades and are, for all intents and purposes, native speakers. By the time they arrive at a community college, any problems they may have with language stem not so much from lack of exposure to English or interference from Spanish as from whatever it is that causes a majority of *all* community college students to enroll in so-called remedial English classes before they take English 1A.

Most Puente students, although they may be bilingual, are beyond ESL. But they share with ESL students, as other "remedial" writers do, the need to develop or refine their linguistic resources before they are allowed to enter the transfer-level writing courses that are required of them to transfer to four-year institutions. The Puente model provides a team approach that focuses on the individual student as a complete person grounded in a community and not as just a bundle of errors or faulty behaviors that need to be "remediated." Consequently, it has powerful implications for developmental English programs of any kind, whether they are directed at second-language learners or at native speakers striving to write in the standard dialect of the academy.

The problem with "beginning" writers—and most Puente students fall into this category in that they have had little or no *positive* experience communicating with the written word—is that they approach the writing task with a sense of inadequacy, an overwhelming fear of making a mistake. They don't see writing as a challenge, a chance to learn and grow; rather, it is an invitation to make a fool of themselves, a chance to fail. All too often this fear is reinforced or confirmed by a teacher attacking with a red pencil or, as one of my colleagues is fond of saying, "marking for bear." The student gets back a paper that he or

(Continued on Page 10)

Basically, the philosophy that underlines our teaching in the Puente Project at Sacramento City College is that students learn to write by writing and that the best way to encourage writing is to concentrate first on communication—or what the student is trying to say—and not on the form that the communication takes. This is not to deny that form is important, but rather to propose that its place should come at the end of a fairly complicated process of composing and revising where the main focus has to be on the ideas themselves—whether they are clear, whether they make sense, whether they are supported with sufficient detail or explanation to make them understandable to a reader.

ENGLISH COUNCIL OF CALIFORNIA
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TWO-YEAR COLLEGES

EDITOR
Barbara Bilson Woodruff
Santa Monica College

ASSISTANT EDITOR
Bert Woodruff
Fresno City College
Emeritus

ADVERTISING DIRECTOR
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inside english welcomes articles, reviews, letters, and other writings of interest to instructors of English in two-year colleges. Submissions should be limited to no more than ten double-spaced typed pages. Although a detailed *Policy and Style Sheet* is available on request, in general follow *The Chicago Manual of Style*, *The MLA Style Manual*, and the *The NCTE Guide for Non-Sexist Language*. The editor reserves the right to edit manuscripts so that their format and language conform to the style established in *inside english*.

Send poems to Robert Rippy, *inside english* Poetry Editor, English Department, San Bernardino Valley College, 701 So. Mt. Vernon Avenue, San Bernardino, CA 92403. Send all other submissions to Barbara Bilson Woodruff, *inside english* Editor, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405. Manuscripts should be accompanied by a cover sheet that includes the author's name, address, and something about the author. Each manuscript should be titled and have the author's name and college under the title. Include a self-addressed stamped envelope.

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Letters

THANKS . . .

Thanks . . . for . . . such a thoroughly interesting and thought provoking publication. I often find myself quoting from something I've just read in *i.e.* or passing an issue on to a colleague to share a particularly good article. The ultimate compliment, I guess, is that I'm rarely able to retrieve my issues once others get hold of them.

MURIEL HARRIS
Editor, *The Writing Lab Newsletter*
Purdue University

"LETTER TO MY STUDENTS" AND HEARING LOSS

The amusing "Letter to My Students" (*i.e.*, May 1987, p. 8) reminded us again of a serious and increasing problem: the worsening spelling of our students. For years, we have attributed, correctly I think, the cause of the problem to the well-known fact that many of our students do not read much and . . . thus are forced to match their spelling to what they hear.

But a second, equally serious factor—usually unseen and undetected—may be causing the bizarre misspellings: hearing loss, which can cause at least two reciprocal effects. First, partially deaf listeners hear only parts of words and thus can reproduce phonetically only those parts they hear. Second, if their hearing is unimpaired, but they ordinarily converse with partially deaf friends, they will hear mispronounced words, assume they are correct, and then write the incorrect versions . . . .

Much of partial deafness occurs in the high frequency range (2000 cps and up) where consonant "noises" (as opposed to low-frequency vowel "tones") are heard—or not heard—by the partially deaf. That is, "t," "p," "b," "g," etc. are much more difficult to distinguish than "o," "oo," "ah," "ee," etc.

I first discovered this high-frequency vs. low-frequency discrepancy when, after five years of competition pistol shooting (always wearing protective muffs), I began to realize that I was straining to understand my students in the usual noisy ambiance of a classroom. Every audiologist I consulted gave the same report after the hearing acuity test: "Oh, you shoot guns, don't you, since you are probably too old to listen to rock music." They were right on both counts.

I stopped shooting pistols, but the permanent damage had been done.

So now, when I see sentences like those below, I often suspect undetected hearing loss.

—"George wore an alphit (outfit) of match (matched) jacket and jean (jeans)."
—"Evendo (even though) I fail (failed) math, I hope for congradulations (congratulations) when I have earn (earned) my AA."
—"Many people are intrusted (interested) in New York."

Perhaps, knowing the potential irreversible harm in over-amplified music, we can persuade some of our students to turn the volume down before it's too late.

THOMAS CLAYTON
Professor of English
Los Angeles Valley College

From the Editor

EXPLORATION AND DISCOVERY

As I worked getting *i.e.* ready for its fifteenth year of publication, I thought about all the manuscripts that have come across my desk—about the hours of thought and writing, the years of experience and caring about students that they represent. I thought about the creativity of these writers, some whose originality manifests itself in their poetry, others whose vision is translated into essays about their teaching—all sharing their explorations with the readers of *i.e.* And I thought about the readers of *i.e.*—the thousands of you whose explorations may be known only to the students in your classrooms and to the colleagues who join in your questions about, enthusiasm for, and love of teaching. To all of you—contributors and readers—I say a hearty THANK YOU.

To Frances Kurilich, who edited *i.e.* while I was teaching in England, I also say a grateful THANK YOU. She did a masterful job, as the March and May issues attest. This issue, too, has her stamp on it, for she chose the theme and helped select and edit the manuscripts.

Since the thematic concept worked so well for this issue, we are continuing it and here publish a Call for Papers: the December 1987 issue will focus on basic and developmental writing, the March issue on computers in the classroom, and the May 1988 issue on literature in the community college. We urge those of you who wish to write on these topics to get your manuscripts to us as soon as possible, so we will have time for true editor/writer collaboration. We also welcome any suggestions for future themes you'd like *i.e.* to address.

Preparing *i.e.* for publication brought me back into the thick of concerns like the Master Plan (see p. 9), the ECCTYC Statewide Conference (see p. 3), and different approaches to teaching. Living and teaching in another country for six months made most of these concerns seem very far away. Sometimes in the mad dash from classroom to meeting to conference we lose sight of why we teach: not because we love meetings and arguing over whether it's better to teach *Pride and Prejudice* in upper division than at the community college or if literature has a place in the comp class, but because we love Jane Austen (or Jayne Anne Phillips) and want our students to love her (and other writers and reading) and because we know the power and satisfaction that come with using language effectively, and we want our students to have that power and satisfaction, too. That love, that enthusiasm, that desire to share with students our love of language in all its forms is what I rediscovered eight thousand miles away, where I had no meetings to attend, no knowledge of Josh Smith's resignation (that news didn't make the *Guardian*), no conference presentations. What I had instead were fifty-three students and the chance to explore England and English language and literature with them. This mutual exploration is what it's all about—the exploration we do with our students, the exploration we do with our colleagues. The divergent viewpoints that you read in these pages are our way of exploring with you and of sharing our love of language in all its forms.

Thank you for exploring with us. I wish you a 1987-1988 full of discovery and satisfaction.

Barbara Bilson Woodruff

Notices

CONFERENCES
FALL ESL

Regional conferences of California Teachers of English as a Second Language (CATESOL), a 2300-member organization of ESL professionals, will be held thoroughout the state during October and November. On 4 October, the Tri-County Regional Conference will be held at Santa Barbara City College. On 17 October, two conferences will take place, one in San Diego at the Educational-Cultural Complex, and the other at Hartnell College. The College of San Mateo will host the Northern California Regional Conference on 24 October. The last regional conference of the fall will be held at California

(Continued on Page 8)

ECCTYC'S FII GRANT

Exploring New Theories in Teaching Literature

A grant for revitalizing the teaching of literature at California Community Colleges was recently awarded to ECCTYC by the Fund for Instructional Improvement from the California Community Colleges Chancellor's office. The grant of $14,526 will be used to sponsor a three-day conference for 150 community college English teachers, 26-29 April 1988, at the UCLA Conference Center in Lake Arrowhead in southern California. The seminar, which will also explore new theories in the teaching of literature, will be led by Dr. Robert Scholes, Professor of English and Comparative Literature at Brown University. The grant was written and will be co-directed by Robert

Dees (Orange Coast College), Judith Hert (San Bernardino Valley College), and Lloyd Thomas (Los Angeles Community College District).

The purpose of the grant is to provide staff development for English teachers in new theories and techniques in teaching literature. These theories, which come from structuralism and reader response, emphasize the role of the reader in creating meaning from a text. This does not mean that every interpretation is equally valid. But it does mean that students learn to decode texts rather than learn their teachers' interpretations. Given a structuralist approach, a work's meaning is not on the page but is created through the process of reading. This shift in emphasis can create radical changes in teaching.

These theories and their implications for teaching should be made available to community college English teachers for several reasons. First, the expanded role of the reader-student makes this approach to literature especially useful with non-traditional students, many of whom attend community colleges. This approach is also a key tool for teaching critical thinking. Finally, the textual approach to literature is being used in many four-year schools, and it is central to the new California K-12 grade curriculum. Thus, it is an important development in the study and teaching of literature.

The seminar is designed to introduce these ideas and techniques to 150 teachers. One slot is provided to each college, each ECCTYC board member may attend, several slots are available to the Puente Program, and the remaining slots will be assigned on a first-come basis. The full fee ($275 for double occupancy or $305 for single occupancy) is required for both application and waiting list by 30 October 1987. This is due to the requirements of the UCLA Conference Center. Applications were sent to each college President with copies to Deans of Instruction and English Department Chairs.

The seminar will be intensive, theoretical, practical, and teacher (student) oriented. The major speaker, Dr. Scholes, is erudite, witty, and personable. His book *Textual Power* will be the source for the theorics and his lectures. The rest of the seminar will be conducted in small study groups of twenty-five, which will in turn be broken into smaller groups for exercises set by Dr. Scholes. Major works of poetry, drama, and short fiction from a common text will be used for these exercises. Those attending should expect to be actively involved in the process as well as open to new ideas.

Though the seminar will be intense, participants will not be overly organized. There will be much free time. The UCLA Conference Center is a very attractive, secluded setting that should foster a sense of community and renewal for seminar participants. Wednesday and Thursday evenings have only optional social activities scheduled.

Some follow-up is planned from the seminar. The grant includes $50 stipends for articles growing out of the seminar which would be published in *i.e.* It is also expected that ideas and practice resulting from the seminar will

be presented at ECCTYC state conferences. There is also a possibility that NEH will sponsor one of its regular summer seminars designed to follow-up the ECCTYC Seminar and designated for California community college English teachers.

For more information on the seminar, instructors should contact their English Department Chairs or Deans of Instruction. The application process is being conducted by Judith Hert, Division Chair of Humanities, San Bernardino Valley College. Her college address is 701 S. Mt. Vernon Avenue, San Bernardino, CA 92410. The phone is (714) 888-6511, Ext. 501. Sharon Mincher (Ext. 520) is secretary for the project.

ECCTYC's Statewide Conference: 15-17 October 1987

Community College English faculty from all over the state will meet in Costa Mesa, 15-17 October, to attend the biennial ECCTYC Statewide Conference. Although the workshops and presentations during the two-day conference will focus specifically on the needs and concerns of teachers at two-year colleges, representatives from California State University and University of California English departments are also part of the program.

The keynote speaker at the Friday general session lunch will be Professor Sheridan Blau, Vice-Chair of the English Department at the University of California at Santa Barbara, Director of the South Coast Writing Project, and recipient of an NEH grant to direct an advanced Literature Institute for Teachers.

Over the two-day period of the conference (beginning Thursday noon and continuing until Saturday noon), there will be twenty-one workshops and presentations led by community college and CSU faculty from all over the state, focusing on areas of instructional concern to all English teachers: ESL, composition, computers, literature, and working conditions.

The schedule is as follows:

Thursday, October 15

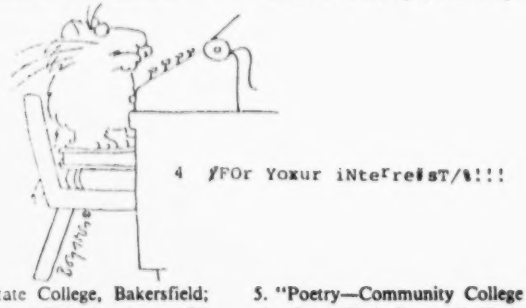
12:00 to 2:00 p.m. CONFERENCE REGISTRATION

Concurrent Workshops

2:00 to 3:30 p.m.

1. "Writing Links: Making Connections Across the Disciplines." Gloria Weintraub, Jim Kerr, Lis Leyson, Derry Seaton, and Lois Powers, Fullerton College. Moderator: Lois Powers, Fullerton College.

2. "Using Conferences and Tutorials to Encourage Critical Thinking in Response to Literature." Patricia A. Ross,



California State College, Bakersfield; "What is Critical Thinking Anyway?" Marlys Mayfield (retired), College of Alameda. Moderator: Gordon Taylor, Yuba College.

3. "The Post-Modern Student Essay." Gary Hoffman, Orange Coast College; "Magazine Advertisements as Persuation and Propaganda: A Way to Help the Remedial and College Writer Succeed." Robert W. Guthrie, College of the Desert. Moderator: Shirley Sykes, San Diego Mesa College.

3:45 to 5:00 p.m.

4. "Writing as Role-Playing: Writing assignments with place students in intriguing real-life situations can help them discover the importance of process, purpose, audience, and choice as they re-write." Mike Meyer, Riverside Community College. Moderator: William Decker, College of the Sequoias.

5. "Poetry—Community College Faculty Read Their Poems." Chaired by Robert Rippy, San Bernardino Valley College. Moderator: Judith Hert, San Bernardino Valley College.

6. "Computers in a Remedial Writing Program." Richard W. Edmunds and Desiree Moore, Yuba College. Moderator: Richard McIntosh, Cypress College.

Cocktail Party

Friday, 16 October

Concurrent Workshops

9:00 to 10:30 p.m.

7. "Extended Dialectical Journal and Collaborative Learning—A Student-Directed Way Through Literature." Norma Tracy, Cerritos College, and Sheila Koff, Orange Coast College. (This is a "double" workshop which will continue until 12:00 noon.) Moderator: John Lovas, De Anza College.

8. "Error Analysis In Teaching Composition Skills: Reacting to Errors in Compositions Written by ESL Students." Maria R. Montano-Harmon, CSU Fullerton, TESOL Masters Program. Moderator: John Callen, City College of San Francisco.

9. "Collaborative Approaches to Writing the Research Paper." Janet Madden-Simpson, El Camino College: "Teaching the College Library Research Project: A More Effective Approach for Our Students." Charles L. Walker, Riverside College. Moderator: Tony Gilleran, Santa Barbara City College.

10:45 a.m. to 12:00 p.m.

10. [This is a continuation of workshop #7.]

11. "Re-Creating the Classroom: Teaching and Learning Strategies which Encourage Creativity in the Composi-

(Continued on Page 5)

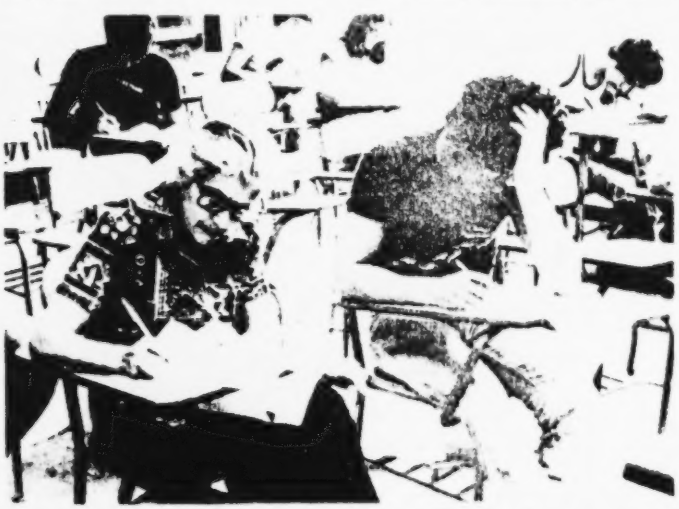
ESL AND FRESHMAN COMP

No Double Standard

by KAREN YOSHIHARA
Foothill College

In the summer of 1985, I had the opportunity to attend the Bay Area Writing Project summer open program where I learned the process approach to teaching writing. Although nothing in the course was specifically aimed at teaching ESL students, I found that using a process approach alleviated many of the frustrations I had with teaching writing to ESL students. I came to understand that for the most part, ESL composition students do not have to be treated differently from native speakers. Indeed some of the principles of process writing are particularly helpful in teaching non-native speakers, whether in the ESL composition classroom or in the freshman composition classroom.

Many of us dread having non-native students in our freshman composition classes. Students may submit papers devoid of interesting content but in a clear, natural style that is obviously not their own language. Others, who speak quite clearly and fluently, may submit essays replete with analysis defying errors. Such problems can be so distracting that we often end up overlooking the content of essays, the ideas that students are trying to convey. However, if we help ESL students focus on clearly conveying ideas, as we do with our native speakers, many of these problems disappear.



One technique that I find particularly helpful with non-native speakers is freewriting. I make sure that students are writing a fast and fluent first draft without worrying about language, but rather focusing on ideas. I try to get them to capture their fairly clear and correct spoken language on paper. As with native speakers, if ESL students think too much about language, content suffers. But slowing down has an added disadvantage for non-native speakers: when they slow down, they often end up thinking in their own language and must resort to translating. It is this translated language which is so difficult for the reader to understand and for the writer to correct.

I have found, however, that simply explaining freewriting and telling the students to freewrite early drafts is not enough. I spend at least one class session modeling and practicing freewriting. Then I supervise the writing of some of the first drafts of the papers to demonstrate to students that they are capable of writing fluent English. As I walk around the class, if I find students slowing down or stopping, I encourage them to keep going. Even though there may be several errors in these first efforts, students soon discover that such errors are fairly easy to correct compared to those which result from slower writing.

Another technique that has proven to be particularly helpful with ESL students is small group response. Students sit in groups of three and read their papers to each other. After each student reads, group members comment on what they see as the main idea and the things they like about the paper. Then they ask any questions which may have occurred to them as they tried to understand the writer's ideas. These questions provide a natural way of calling for added detail and examples (development), for the relationship between main idea and details or among details (unity and coherence), or clarification of certain sentences, phrases, or words (language). As the writers answer these questions, they get needed oral practice which helps them improve their papers when they revise.

Again I discovered that students need some training before they can participate effectively in small groups. I stress that their role is not that of an authority who finds and corrects errors and makes other suggestions, a role that seems to make them very uncomfortable. Their role is, instead, that of an interested but perhaps confused listener. Their responses are the natural comments and questions of such a listener in a conversation. With some training and modeling, students soon see that they can follow their instincts, and they become quite comfortable in small groups. They also discover how valuable their peers' feedback is and generally elect to share drafts with classmates rather than go to a tutor or other native speaker.

With the noise level produced by these groups and the difficulty of understanding foreign accents, a problem arises: students are tempted to simply pass their papers to other students instead of reading them aloud. I have found, however, that as students read their own papers aloud, they find many of their own unnatural-sounding phrases, many of their errors and sources of confusion that they might not have discovered otherwise. In addition, hearing the paper read allows the listeners to focus on content without being distracted by surface errors.

My own response to student papers has also changed as a result of the Bay Area Writing Project. Before, I felt a responsibility to find and correct every language error as well as comment on content. Unfortunately, students would often ignore everything I said about content and development, since these concerns involved the rather difficult and unfamiliar task of rethinking ideas. Instead students generally opted for the easy way out. Many simply corrected the language errors they could or took their papers to a native speaker to have the incorrect language rewritten. The result was a mediocre essay at best. What is more, the same errors continued to appear on subsequent assignments; the students were learning nothing despite all the effort I was making.

Now when I read ESL students' papers, I try to ignore as many of the surface errors as I can and focus instead on the ideas, as I would with native-speakers' essays. This is made easier by the fact that the papers I see are third drafts. Language is more natural because early drafts were written quickly and fluently, and the response groups have helped clarify a great deal.

I respond in much the same way as I train the students to respond—by asking questions for clarification. But in addition, if any two or three language errors dominate, I point out the first place the error occurs and the confusion that results. I then ask the student to find and correct other instances of these errors.

I limit the number of errors I find so that students will not be overwhelmed and discouraged and so that they continue to focus on clearly conveying ideas. Each student is then responsible for proofreading the next paper for these two or three errors before I receive it. I can then respond to the ideas of the paper and find, perhaps, two different language problems, which again become the student's responsibility.

In this way the students learn step by step to improve both the content of their papers and the language. If the early drafts are not graded and students know that there will be some in-class midterm and final essays, they no longer feel a need to go to native speakers to have their surface errors corrected. Students learn how to improve their own writing and even begin to enjoy the process. I, too, find renewed pleasure in my job. Much of my burden has been lifted. I feel that I am really accomplishing something, and I actually enjoy reading the interesting papers my students write.

Karen Yoshihara began her career teaching as a part time ESL and English instructor at Chabot College. Since 1985 she has been a full time ESL instructor and the ESL coordinator at Foothill College. As an active member of CATESOL and TESOL, she has presented papers and workshops at their regional and state conferences.

AZALEAS

When you leave, tired of me,
I won't call after you.
And, I'll let you go!

Yongbyon, Yaksan* azaleas
I'll bring down in armloads.
I'll strew them in your path.

Walk softly, and
On your way
Upon my flowers.

When you leave, tired of me,
I won't call after you;
Tears won't well in my eyes.
Even though I die.

* place name

—Kim Sowol (1903-34)

I ACC has many visa students, one of whom, when I asked, "What is your favorite poem?" recited the following poem to me in Korean. She said more or less what it meant. I'm a member of the Society for Asian Studies, and the assistant minister of my church is Korean, so I had some prior interest in Korean poetry. I found five versions of the poem and located it in the tradition of Yun Sondo. I wasn't satisfied with the existing translations, so I rendered it afresh.

Kim Sowol was one of the first of the Korean moderns. (Until the Japanese colonized Korea in 1910, Korean poetry was written in Chinese.) He emphasized feeling in his poems. He's very popular. Burning the candle at both ends, he self-immolated—committed suicide when he was about forty.

RICHARD THOMPSON
Los Angeles City College

ESL AND THE COLLEGE LIBRARY

Creating an ESL Collection

by ALICE STIEBEL
Foothill College

Many English 1A teachers have struggled with ESL students whose language, especially in writing, is unsophisticated, not at the level expected in a 1A class. One reason may be that these students lack a sufficient linguistic base: they have not had enough experience with written English. We all know that American students need to read in order to write well; this is doubly true for second-language students.

For ESL students to become fluent English readers, current research (Lowry, 1986; Dubin, et al., 1986) indicates that they need extensive experience in reading interesting, easy material in English. This encourages them to focus on content rather than to read word by word. They become much more enthusiastic about English reading, so they read more. Extensive reading activates the right side of the brain, giving students the feel for grammar, usage, and rhetoric, which many ESL students lack. This additional language input helps create a linguistic base upon which they can draw as they write and speak English.

To create this linguistic base, we need interesting, low-level material that our ESL students can read easily. Realizing that our college had no such material available for our ESL students, I decided to see if we could start an ESL collection in our college library. I began by discussing the problem with my division dean, my colleagues in ESL, the chief librarian, and the college library committee.

With their support, I reviewed the readers available from the many ESL text publishers. I quickly eliminated those written in British English: the lexical differences from American English would be confusing to our students. I finally settled on two Regents series of readers, each a small, colorful paperbound book from sixty-four to ninety-six pages long. The books are graded into four to six levels by controlled vocabulary and structure, with base vocabularies ranging from 300 to 2,000 words per book. The level is clearly indicated on each book, so the students can easily identify text difficulty by themselves and can select appropriate material.

After ordering the books, I met with the librarians to select a place within the library to house the collection. Since accessibility was very important, we created a separate place for the collection that the students could find easily.

When the collection finally arrived in June, the students were very excited. The books were used as an extensive reading component in the summer school class of a colleague. She reported that the students quickly became engrossed in them, feeling great satisfaction at being able to read quickly in English. They clearly were reading for content, not stopping to translate. Eagerly they conferred about which books they especially liked, recommending them enthusiastically to classmates and even to other students not enrolled in the reading class.

Indeed, an ESL collection should serve all the ESL students on campus, not just those in ESL reading classes. To this end, my ESL colleagues and I will be taking all our classes to the college library, showing them the collection, and encouraging them to read for pleasure.

As our students acquire the English reading habit, their linguistic base will increase. By the time they reach the 1A level, they will have much more language experience on which to draw when they write and will, consequently, produce more sophisticated papers. Through our ESL collection, we hope to help our students learn to enjoy reading in English as they improve their language proficiency.

Alice Stiebel has been teaching ESL at Foothill College since 1981. In the summers, she teaches ESL to foreign graduate students in the Stanford University English for Foreign Students program. Ms. Stiebel has written for the CATESOL News letter and has given professional presentations at both Regional and State CATESOL Conferences. As a guest lecturer, she trains ESL teachers in the UC Berkeley ESL Certificate program.

ECCTYC'S STATEWIDE CONFERENCE

(Continued from Page 3)

tion and Literature Classroom." Bonnie Badenoch, Orange Coast College. Moderator: William Decker, College of the Sequoias.

12. "Sentence Combining Revisited: Stressing Language Production over Linguistic Description, Accomplishments over Errors, Options over Rules." Rose Brown and Bob Isaacson, Allan Hancock College. Moderator: Judy Markline, Allan Hancock College.

Luncheon and Keynote Speaker

12:00 to 2:00 p.m.

Sheridan Blau, Vice-Chair of the English Department at UC Santa Barbara, and Director of the South Coast Writing Project. Title of Speech: "An Invitation to Join the Writing Project." Professor Blau will be introduced by James Cagnacci, ECCTYC President.

Concurrent Workshops

2:15 to 3:30 p.m.

13. "Report on the Survey for Research on Assessment/Placement/Curriculum Practice in California Community College Reading and Writing Classes—A Joint ECCTYC/LARC/Academic Senate Project." Marianne Cox, San Joaquin Delta College; Lois Powers, Fullerton College; Edith Conn, Ventura College. Moderator: Barbara Bilson, Santa Monica College.

14. CSU Dominguez Hills ESL.

15. "Teaching the Bible as Literature: Understanding Is More Important than Believing." Donald Heidt, College of the Canyons. Moderator: John Gill, College of San Mateo.

3:45 to 5:00 p.m.

16. "Women in Shakespeare: Saboteurs in the Courtly Love System." Judith Salzinski, Orange Coast College; "Love and Learning: Male-Female Relations in Shakespeare," Jeannete Webber, Santa Barbara City College. Moderator: Robert Dees, Orange Coast College.

17. "Let's Use Good Cross-Cultural Literature to Teach ESL: Literature that is not culture-bound, is visual and interesting yields amazing results and excellent student participation in elementary, secondary, and college classes." Miriam Barton, Golden West College. Moderator: John Callen, City College of San Francisco.

18. "Books for Pleasure—An opportunity for informal discussion of recent books." Chaired by Dick Lundquist, Cabrillo College. Moderator: Robert Archer, Mira Costa College.

Cocktail Party
Saturday, 17 October

Concurrent Workshops

9:30 to 10:45 a.m.

19. "The Inter-relation between Composition and Literature." A panel of Santa Rosa College English faculty, led by Marjorie Ford. Moderator: Rosanne Hillhouse, Imperial Valley College.

20. "Literature-Based Composition for Mainstreaming Hispanic Bilingual Students." Nancy Nadeau, Imperial Valley College; "ESL Textbooks: Guidelines for Selection and an Assessment of Current Texts," Kathi Johnson, Fullerton College. Moderator: Veloris Lang, Glendale College.

21. "For English Department Chairs—Departmental/Divisional Governance, Load-Study, Title V." Robert Mognis, Modesto College; John Lovas, De Anza College; Gordon Taylor, Yuba College. Moderator: Nina Theiss, Santa Monica College.

General Session

11:00 a.m. to 12:00 p.m.

Speaker: Lloyd S. Thomas, Regional Director, California Literature Project; ECCTYC Vice President. Title of Talk: "A Prolegomena to Any Future English Curriculum—Imaginary Gardens with Real Toads in Them." He will be introduced by James Cagnacci, ECCTYC President.

Conference registration will be $60 (which includes the general session lunch when Sheridan Blau will speak) before 1 October, or $65 at the conference site. Rooms at the Westin Hotel will cost $75 single or $85 double. Hotel reservations should be made by telephoning (714) 540-2500 or (800) 228-3000 and requesting the group rate for the English Council of Two-Year Colleges. Reservations must be made by 1 October in order to guarantee the special group rate.

For further information, please call Lloyd Thomas at (213) 628-7788, or Rob Archer at (619) 757-212, or Robert Dees at (714) 432-5716.

***inside english* DEADLINES**

DECEMBER 1987 issue
Basic and Developmental Writing
31 November 1987

MARCH 1988 issue
Computers and the Classroom
11 January 1988

MAY 1988 issue
Literature Programs
25 March 1988

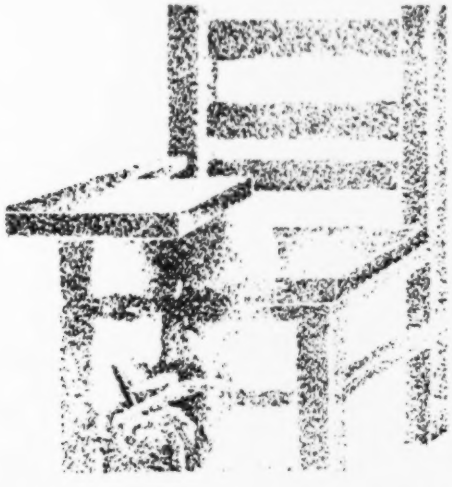
AN AUDIENCE OF ONE

The Writer's Voice and the International Student

by **PHILIP BRADY**
State University of New York at Binghamton

In our attempts to teach skills that take more time to learn than the ordinary college curriculum allots, composition teachers often resort to a kind of shorthand: "Write about what you know . . . Have a purpose in mind . . . Be controversial," we say. Of all our exhortations, perhaps the most persistent is "Know thy audience." Of course, I'm not disowning these formulas—they help student-writers form questions they must ask to communicate effectively. However, even for accomplished writers, following guidelines won't *guarantee* good results, and for beginning writers and especially for international students, such guidelines can actually retard progress. We repeat the same advice, however, hoping to spur original thought. If our students begin by expressing their neighbors' opinions and attitudes, then a large part of our job must be to inculcate in each student a point of view from which his or her experience is unique.

I have found that many international students have no problem sounding unique: they are often intensely aware that their audience is vastly different from the ones they are used to. Their awareness can help them define a purpose; it can make them controversial; and as for writing about what they know, their experience provides a wealth of material to draw on—I've received essays on everything from Chinese agriculture to Arab orthography. And yet, however interesting the essays generated by this cultural exchange may be, they are not truly original. They do little to develop the writer's voice; in fact, they reduce the writer to an exponent of a culture or a position, so that the individual personality is hidden behind the mannerisms that are so interesting to the audience we demand the student address.



The problem of voice facing writers living in unfamiliar places—and by extension anyone engaged in a cultural dialogue—is not the same as that faced by writers secure at home and is more difficult to address. How can international students portray or even define themselves when they are identified by the very traits they share with absent compatriots? The essays on China and Arabia interest me because I am naturally curious about those places, but after reading them do I know anything about the writers as individuals? Could I distinguish them from others with similar experience and background? Has writing the essay helped develop a voice?

Of course, I'm not suggesting student-writers divorce themselves from their cultures: we are the sum of our experiences and it would be dishonest to write from any other background than our own. However, when there is so much interesting material available, international students are not challenged to confront their relationships to their heritages; instead, they disappear into their own backgrounds or, worse, into stereotyped versions, since they can't communicate the full significance of their experience to an audience of strangers.

Nor does the answer lie in choosing a more familiar audience. I remember thinking when I lived in Zaire that in most of my casual conversations with acquaintances I could be replaced by any other American (or at least any other New Yorker) of my age. Only to close friends was I able to convey a satisfying sense of my culture and personality. Surprisingly, I was equally frustrated trying to describe Zaire to friends at home; I just didn't seem to have the perspective right, so things that had become common to me retained an air of mystery and adventure to my correspondents in America. To Zairian acquaintances I was an American; to Americans my experience seemed remote and exotic. Neither audience helped me focus on my relationship to my background and current surroundings. I was unable to use either audience to develop an authentic voice.

In my composition class, in addition to plugging the well-known concepts any writer needs, I've tried to introduce techniques meant to define and deepen students' relationships to culture and new experience. Translations, where faithfulness to a text written for one audience has to be balanced against accessibility to another, have produced lively and touching work. The Israeli poet Yehuda Amichai touches on the way translations can renew one's sense of voice. He writes, "When I read translations of my own work, it is like reading the poem again for the first time; the poem is achingly familiar, yet strangely new." Many students respond well to the challenge of making "strangely new" in English the unique voices of familiar stories and poems from their own languages. Translating fosters confidence in the ability to recognize exactly what makes a work individual; it helps the students hear nuances of language more clearly, and it infuses English with some of the emotional power of their native languages.

One student translated a poem called "Recollection of Youth" by the Korean poet, Hanh:

> Where has my greenish dream
> gone?
> What does the yearning of my
> youth
> do for a living these days?
> Could I catch them if I turned
> around?
> I would go far to find my
> greenish dream.
> I am going, see?
> My greenish dream—
> erased.
> The yearning of my youth—
> no trace.
> My life is endless
> because I am leaves
> being scattered.

In discussion, this student told the class that his greatest difficulty in translating the spirit of the poem was that in Korean, Hanh is funny *and* serious. By attempting to render Hanh's humor without trivializing his insight, the student has broadened his own range of diction and rhythm. He mixes loony idioms and street rhythms—"What does the yearning of my youth/do for a living these days" and "I am going, see?"—with the lyricism of the last lines to recreate in English a quirky yet haunting poem. Focusing on the poet's qualities of voice, the student has sharpened his awareness of the range of his own voice in English.

Exercises that ask students to bring together two unrelated objects or ideas, thus honing the ability to observe closely and to place familiar things in an original configuration, have also proved liberating. International students, coming to a culture where they find habits of thought and expression strange, may tend to rely so completely on formulas like comparison/contrast or cause and effect that their essays become rigid and programmatic. To help them break out of the patterns that restrict them as they construct essays, I play a card game. Each student picks a noun, any noun, from a set of face-down noun cards (nouns that are simple, evocative, and fairly different from one another, but no obvious pairs or opposites). Each student peeks at his nearest neighbors' cards and then picks two nouns that he must somehow connect. I usually give the students a set amount of time for this exercise. Here's what one Vietnamese student came up with in a thirty-minute writing session:

> Wherever I go, I touch and see, which makes me know what things are. However, there is one which I cannot touch or see. It is wind. The wind makes people recall their pasts. I also am wondering if the wind has friends or not. I have just felt that the wind's friend is the dust. They go everywhere together without fighting.

The playfulness of this paragraph, it seems to me, is a sign that the student is allowing perception to control structure—he is following his mind rather than an imposed form—and so clearing the way to speaking in his own voice. He goes on to write (still in the same thirty minutes):

> Holding a funeral is the final kindness for dead people. The dead bodies will rot easily in summer. When winter Fall comes, the dead bodies will have no shape; they will have become soil. Now they are dust. They run with the wind as if they and the wind were friends. The wind sometimes asks the dust to do mischief. The wind pushes the dust to be put into the eyes of people. When it becomes dark, the wind usually makes trees cry.

(Continued on Page 7)

AN ESL PROGRAM

One College's Answer

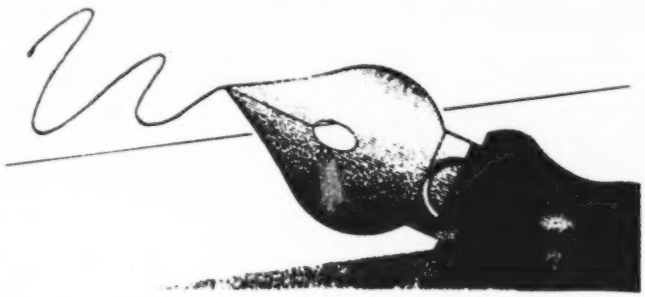
by ALICE GOSAK
San Jose City College

Like many other colleges in the state, San Jose City College's ESL Program started unobtrusively in the early 1970's with an EFL (English as a Foreign Language) class for foreign students and ESL classes for immigrants. The presence of ESL students on campus became increasingly noticeable after 1978 with the appearance of Vietnamese refugees. Their numbers and their needs made additions to staff and changes in curriculum urgent.

In 1980, the full-time ESL staff was increased from two to six. At the time, there were five levels of ESL classes, ranging from a beginning level through pre-freshmen composition. The first three levels met with the same instructor three times a week for three hours a session; all the skills were taught in that time block. The last two levels met three times a week for two-hour sessions. In spring 1981, we added a section of ESL 1A. The six-level structure is still in place at San Jose City College. In the meantime, we have made significant changes in testing and curriculum.

Our first priority was to make certain that an adequate placement testing battery was in place. In fall 1981, we field tested and adopted the English Placement Test (University of Michigan). We still use the three forms of the test on a rotational basis. More importantly, we administer a twenty-minute writing sample during the same testing session. ESL instructors who have taught all the levels in our program read the writing samples and determine student placement. We originally did placement testing during the first week of classes. Now the Testing Center administers the placement battery throughout the year.

At the same time that we made decisions about placement testing, we also examined our exit standards. Our program now included more than twenty-five part-time instructors. To ensure uniformity and continuity of standards, the instructors at each level created a joint final. We continue this practice. In spring 1981, the English Department initiated holistic scoring of the final essays of the pre-freshman composition and freshman composition courses. We joined in this effort from the beginning to assure the quality of our students' work and of our own teaching. The pass rate of ESL students on these final examinations remains on a par with that of native English-speaking students.



The revision of our curriculum, which we began in the spring of 1981, was a massive undertaking. We divided ESL classes into skills levels—listening/speaking, reading, and writing combined with structure. We also scheduled ESL classes on a daily basis to give students more consistent exposure to English. At the lower three levels, we focused particularly on the students' aural/oral skills while also teaching reading and writing. The emphasis shifted to writing at the top three levels. We also introduced American culture throughout the curriculum through text selection and emphasis in our syllabi. We had the revised curriculum in place in fall 1981. In 1986, we modified it, but essentially it reflects our original revision.

At this point we also became concerned about keeping our staff in touch with our total program. To keep our instructors aware of the demands of all the levels of the program, we have informally adopted a rotational schedule so that an instructor does not teach the same course without a break for more than three semesters. To ensure that courses with a heavy burden of correction are not left to part-time staff, we ask that full-time instructors teach at least one writing course each semester.

We were also aware of the concerns of other departments on campus as our ESL students entered them. In 1981, we spoke with instructors in other divisions and determined the level of English that students needed to function in their courses. Our students concurrently enroll in mathematics courses at the third level. At the fourth level, they are eligible to enroll in vocational courses. Not until they are at the fifth level do we advise them to attempt academic courses.

Despite dire predictions about the imminent disappearance of ESL students from the community college campus, San Jose City College's ESL program has continued to grow, becoming the largest program in the district by 1985. Our students now come from fifty-five countries and forty-four language backgrounds. Their enthusiasm and progress do much to bolster instructor morale and to keep us motivated to be the best we can be.

Alice Gosak has her M.A. in ESL from UCLA. She teaches all levels of ESL courses at San Jose City College. Each semester part of her course load includes the teaching of writing to ESL students.

AN AUDIENCE OF ONE

(Continued from Page 6)

The sureness with which this student navigates through idea and emotion is a pleasure to see; despite his limited vocabulary and tenuous grip on idiom and sentence structure, he has found in the seed-words "wind" and "dust" a way to map the contours of his mind.

Needless to say, these exercises and the one that follows can cause uneasiness in students accustomed to traditional assignments. To smooth out possible resistance, it is important to provide a non-threatening context. These assignments are not graded, and they take place for the most part during class time, where questions of purpose and direction can receive immediate attention. The keys are to make the point of the assignments clear, to allow the student to produce something in an allotted period, and to coordinate the exercises with other approaches. I find students most responsive after reading and discussing model essays where the questions of voice and originality have been brought up.

My favorite classroom activity of this type is to write to an audience of one. Maxine Kumin, the American poet, describes what this means for her poetry.

> Interviewers always ask: what audience do you write for? The poet replies, with the solid arrogance of poets everywhere: first of all I write for myself. I feel I am sufficiently hard to please, that the first obligation of the poem must be to answer to its creator. Beyond this, virtually all poets will declare that they write for 'that perfect audience of one'—the ideal Other Out There, who will be profoundly touched by the poem.

In my assignments I don't ask students to write to themselves (I'm not interested in reading a diary or grocery list), but to imagine an absent audience which has exactly their knowledge and perspectives. The writer must reach this reader and provide the physical sensation that good writing inspires. Then I introduce a well-known person, object, or idea and ask students to communicate something about it to that audience of one so that no one else—neither classmates nor compatriots—would understand. The resulting poetry, riddle, anecdote, or essay may not be worthwhile in itself, but it can help writers identify concerns and recognize the inflections of voice, which they must do if they are to communicate deep concerns to others.

A student from China, faced with the task of writing about a Japanese classmate, wrote this riddle-poem:

> Quiet as a cat catching a mouse,
> as a squirrel protecting itself—
> Why is he always so quiet?
> The arms are two snakes.
> Fox body, thin, no muscle.
> Look at his back.
> Lion's hair on the wolf's head.
> This is no ape, no mandrill.
> Why does he wear glasses?
> Howl, bell and quack
> when he naps?
> His face is happy as a tiger's,
> as a camel's passing over
> luminous deserts.
> What kind of animal is he?
> I don't know
> but I can guess—
> all his friends are toucans.
> All of them love cherry blossoms.

The elliptical method, the hidden or obscure connections, the sheer speed of the writing show that the student's attempt to reach an audience of one has released the rich flow of images that confinement to common patterns of writing often inhibits. There are elements here none of her compatriots would be familiar with—camels and apes—and also reference to the orient—cherry blossoms— which she might have left out or explained to death if told to write to an American audience. Yet, freed from these constraints, she has written some of her best work and, more importantly, has gained confidence in her voice's ability to delight, solo, *a capello*.

As the Japanese poet Basho complains, "The problem with poetry or prose is that it is either subjective or objective." Basho saw that the genesis of thought precedes awareness of an objective audience and often precedes a fully-developed awareness of the subjective self. This double-awareness must be fostered slowly and carefully, for original writing involves more than following guidelines: it requires us to nurture the unique qualities which distinguish one perceptive adult from another. Certainly, a variety of methods for fostering these qualities as they are revealed in the student's voice can find a place in our composition classes. As Wayne Booth puts it in "Boring From Within: The Art of the Freshman Essay," in teaching writing we "try to change students' lives, to make them new, to raise their perceptions to a new level altogether." An ambitious project, but one which the experience of living in a new culture makes more urgent and more possible.

Philip Brady, formerly an instructor at Evergreen Valley College (San Jose), has returned to his home state of New York to pursue a doctorate in creative writing. To keep body and soul together, he is teaching part time at SUNY Binghamton. Mr. Brady has published poems, book reviews, and articles in a variety of journals, including The Journal of Irish Literature, The Berkeley Poetry Review, Teaching Writing, *and* Five Finger Review.

AN ESL SOFTWARE PROGRAM

by **BRETT JOHNSON**
San Francisco City College

As an ESL instructor, I have been on the lookout for different ways to meet the special needs of individual students. In the area of vocabulary development I recently discovered a real find, a software program by William Richardson and Sheldon Wise based on Robert Dixson's textbook, *Essential Idioms in English*. I would not hesitate to recommend this excellent program to any ESL student wanting extra help with English idioms.

The software is designed to be used in conjunction with the book, but it may be used independently. Students are not expected to have any experience using a computer or have any knowledge of a keyboard (although typing skills would be of some help). It's merely a matter of inserting the diskette in the disk drive and turning the computer on. The program will explain everything the student needs to know.

The package consists of three diskettes covering thirty-nine lessons and five hundred common idioms. Each diskette has thirteen lessons, and each lesson has four modules: "Learn the Idiom," "Choose the Idiom," "Write the Idiom," and a game called "Idio-Matic."

"Learn the Idiom" is the first module from which to choose in every lesson. Each idiom is presented with a definition followed by a sentence or two which give the idiom in context. If the idiom is separable, a flashing "S" appears, and the student sees the idiom used both ways:

Put on your nice shoes.
Put your nice shoes on.

The second module, "Choose the Idiom," is a multiple-choice format.

The student is given a sentence with a blank and is presented with three choices:

They don't have enough salespeople. I couldn't find anyone to _____ me.
A. take part in
B. wait on
C. wait for

Students are free to experiment with all of the choices by typing in A, B, or C so they can get a look at the idiom in context. Once they have made their choice, they hit the "return" key to enter their selection. If their answer is incorrect, the idiom comes crashing down, and the correct idiom appears.

"Write the Idiom," a fill-in-the-blank activity, is the third module. Students are given a sentence with a blank in it and are asked to type in the correct idiom:

Mr. James will be back in a minute. Would you like to _____ and wait?
(take a seat)

If the student chooses incorrectly, the response crumbles away and the student gets a second chance. If the second

choice is also incorrect, the correct answer appears.

The last module is an exciting game called "Idio-Matic." Once again, the student sees a fill-in-the-blank activity, but this time she hits the space bar to see the choices. To enter an answer, the student presses the return key. Points are awarded on the basis of how long it takes to find the answer.

What I like most about this software is that it is so much more than just electronic page turning. So much of the language arts software that I've seen has been no better than turning a page of a grammar book. Rather than just asking the student to push the return key, this program really involves the learner with its multiple formats and exciting game situation. And after each activity, a graph appears telling students how well they've done, so that they can get a clear sense of whether or not they need to repeat a lesson or may continue.

The only problem that I have with *Essential Idioms* is a problem common to most language arts software—inflexibility when it comes to accepting meaningful responses. For example:

If you add water to this chemical, it will _____ _____ a gas.
(give off)

I typed in "turn into," an idiom which makes sense in that context, but of course my answer was rejected. Students should be told that the program will only accept one of the twelve idioms covered in each lesson and that attempts to come up with an equally acceptable answer won't work.

Essential Idioms is a well-designed piece of instructional software. It not only features a creative selection of formats, but may be used productively by any ESL student at any level. Since the program becomes progressively more complex, the more advanced student may choose to begin with the second or third diskette. Students may also choose "normal" or "review" speeds for every module or simply choose not to do a module at all. Thus, the program will accommodate a wide variety of learning styles.

Although I have not been able to use the program in a classroom situation, I am sure that this would work well. Those teachers lucky enough to have access to computer learning centers could use the program successfully. The program comes with a teacher's guide that suggests ways that instructors might fit computer assisted instruction into their curriculum. And if there are a limited number of computers, students can work in pairs.

Essential Idioms in English is computer-assisted instruction at its best. Every one of my students who has used it feels that it is a painless and enjoyable way to learn idioms. I would encourage

ESL instructors to consider its possibilities for students wanting extra help with idioms in English.

[1] Richardson, William and Sheldon Wise. *Essential Idioms of English*. New York: The Regents/ALA Company, 1985.

[2] Hardware Requirements: Apple IIe, Apple II+ (48K or larger); Apple II (64K or larger). $119.00 for the set; $60.00 for a back up set.

NOTICES

(Continued from Page 2)

State University-Los Angeles on 7 November.

The conferences feature publisher's exhibits and speakers on a variety of topics of interest to ESL professionals. Conference fees vary from $12.00 to $20.00. Registration begins at 8:00 a.m.; presentations and exhibits continue from 9:00 a.m. until 4:00 p.m.

For more information on specific conferences, contact Cliff Rodrigues (Tri-County) at (805) 338-4410, Leanne Howard (San Diego) at (619) 230-2144, Jeannie James (Salinas) at (408) 422-5152, Kent Sutherland (Northern California) at (415) 328-2085, or Ann Creighton (Los Angeles) at (818) 240-1254 and Bob Harper (Los Angeles) at (818) 396-2460.

SAN JOSE CONFERENCE

4-8 November 1987. Images of Disability in the Arts and Humanities. San Jose State University. For information write Dolores Laguardia, English Depart., San Jose State University, 1 Washington Square, San Jose, CA 95192.

CCHA

12-14 November, 1987. Eighth Annual Conference of the Community College Humanities Association, Pacific Western Division. The Westin South Coast Plaza, Costa Mesa, California. Theme: "Communities of Memory: The Humanities in America's Community Colleges."

Speakers include Constance M. Carroll, Chair of the California Council for the Humanities; Paul Apodaca, Curator of Folk Art, Bowers Museum, Santa Ana; Richard Raub, Associate Professor of Music, Orange Coast College, and Director of the Orange Coast Chorale.

Registration is $80.00. For information or to reserve your place at the conference write Jeff Clausen, Green River Community College, 12401 SE 320th St., Auburn, WA 98002, (206) 833-9111. For hotel reservations ($69.00 single or double) contact the Westin South Coast Plaza. The deadline for registration and hotel reservations is 22 October.

NCTE IN LA

20-25 November 1987. National Council of Teachers of English Annual Convention. Convention Center, Los Angeles, CA. Theme: "Making Connections." Speakers include poet and textbook author X. J. Kennedy, playwright Mark Medoff, educator and writer James Moffett, and California State Assembly Speaker Willie Brown. Part I: 20-22 November - $65, NCTE members; $90 non-members. Part II: Workshops and Other Events, 23-25 November - fees vary. Write NCTE Convention Registration, 1111 Kenyon Dr., Urbana, IL 61801.

MEDIEVAL AND RENAISSANCE STUDIES

11-12 December 1987. In Pursuit of the Ordinary. University of California, Los Angeles, For information write Center for Medieval and Renaissance Studies, 405 Hilgard Ave., Univ. of California, Los Angeles, CA 90024.

TWO YEAR COLLEGES DISCUSSION GROUP AT THE MLA

27-30 December 1987. Modern Language Association Annual Convention. San Francisco. The Discussion Group on Two-Year Colleges will sponsor a panel on "Scholarship in the Two-Year College," 29 December, 3:30-4:45 p.m. Papers will address issues including getting published, applying scholarship to teaching, finding support, and faculty development. Please bring copies of successful policies and programs from your college to share in open forum. The panel will be followed by a cash bar from 5:15-6:45 p.m.

The Discussion Group on Two-Year Colleges hopes to encourage many two-year college instructors to join and participate in the MLA. For membership and registration information contact Convention Manager, MLA, 10 Astor Place, New York, NY 10003. For information on the Discussion Group on Two-Year Colleges contact Melissa Sue Kort, 1987 Chair, c/o American Institute for Foreign Studies, 37 Queens Gate, London SW7-5HR, England (until 1 December) or English Dept., Santa Rosa Junior College, 1501 Mendocino Ave., Santa Rosa, CA 95401-4395 (after 1 December).

PRESIDENT'S MESSAGE

The Year Ahead

Funding for community colleges has been increased this year, and most campuses will find themselves with more money than they have had in a number of years. I am not suggesting that sufficient money has been allocated; I am simply commenting on the fact that community colleges have finally received a larger share of state revenues allocated to public education. Optimists see this increase as a reflection of a changing attitude toward community colleges on the part of the Governor and his advisers, and look for continued increases in future state budgets. Realists see this increase as the accidental fallout of the ongoing political battle between Governor Deukmejian and Superintendent Hoenig, and look for the increases to cease as soon as the political dust settles. I find it hard to envision the Governor changing his attitude toward community colleges and acting in any way but the most politically expedient. I think we will receive token percentage increases until his feud with the Department of Education ends, and only until then. If we have any hope of a permanent escalation of funds, and possibly a change in funding base, that hope would seem to reside in the final recommendations/reports of the Master Plan Commission and the Joint Legislative Committee for the Review of the Master Plan; if these recommendations are strong enough and have teeth in them, perhaps change will occur.

At roughly the same time that campuses were notified of funding for this academic year, Dr. Joshua Smith announced his resignation as State Chancellor. This announcement, though not entirely unexpected, caused quite a stir in community college circles and an almost ghoulish scramble among "educational leaders" in the state who see themselves as his replacement, at least on an interim basis. Chancellor Smith's departure leaves the State Board in an interesting predicament. The Board is still trying to establish its direction, is trying to instruct its new members on policies and procedures, is attempting to grasp the full implications of suggested changes being floated by the various commissions examining higher education, is still fighting the battle of centralized authority versus local control, and is now faced with replacing its chancellor. Most of the candidates from within the structure — and surely an interim appointment will have to come from within — have taken public stances on the issue of community college control; therefore, whomever the Board chooses will be seen as a reflection of the direction it intends to take during its tenure of service.

During this time of upheaval, the Community College Office in Sacramento has continued to function. In fact, one of the decisions announced by that office has a very positive impact on ECCTYC. Last year our Grants Coordinator, Judy Hert (San Bernardino Valley College), and two members of our Board of Directors, Lloyd Thomas (LACCD) and Bob Dees (Orange Coast College), spent many hours preparing a grant prospectus aimed at strengthening the teaching of literature in our community colleges and encouraging the resurrection of literature content and literature courses on our campuses. That grant was submitted to the State Chancellor's Office, and this summer we were notified that it had been accepted and would be fully funded. You will be hearing much about this grant, and your department will have the opportunity to send a representative to the conference/workshop to be held in connection with this grant in the spring. [For a full description of the grant see p. 3.]

In the year ahead we may finally see a breakthrough with the University of California on the issue of joint lower division composition programs. At the spring meeting of the UC English Council, I was invited to meet with the composition coordinators to discuss the continuing barriers to such programs. I raised the problems based on the pilot program between UC San Diego and San Diego Mesa College that you have read about in previous issues of this journal: such problems as insufficient college departmental involvement in establishing the program, insufficient control by the community college department both in staffing and in quality

(Continued on Page 11)

—SACRAMENTO SCENE—

The Summer's Works and Other Activities

by GORDON TAYLOR
Yuba College

In July, culminating nearly two and one-half years' work, the Commission for the Review of the Master Plan for Higher Education adopted (with one dissenting vote) its final report—*The Master Plan Renewed: Unity, Equity, Quality, and Efficiency in California Postsecondary Education*—and sent it on to the Governor and the Legislature. It contains approximately one hundred pages divided into an introduction, five sections (one for each of the four items of the subtitle and one for "Resources and Responsibilities"), and six appendices. By *unity,* it means "all elements of the system work[ing] together in pursuit of common educational goals"; by *equity,* "all Californians have unrestricted opportunity to fulfill their educational potential and aspirations"; by *quality,* "excellence characteriz[ing] every aspect of the system"; and by *efficiency,* "the most productive use of finite financial and human resources." It further states, "These goals cannot be imposed by the Legislature or the Governor. Instead, they must be accepted and internalized by the institutions, their faculties, administrators, and especially by their governing boards."

In its Introduction, the Commission says that the Master Plan for Higher Education written in 1960 worked well for the times but that since 1960, "economic and social conditions have changed dramatically in ways that could not have been foreseen by the original planners." In 1960, the planners did not consider what the report refers to as the "public schools" in relation to "higher education"; did not foresee "California's dramatically changing ethnic make-up" and the "growing numbers of older and part-time students" who would go to school; did not readily understand the effects on undergraduate instruction of the "rapid growth of academic research and graduate education"; did not take into account "the role of the postsecondary schools, colleges, and universities in the accredited private sector"; and did not set up two separate agencies, one a unifying agency for addressing "common concerns" and establishing policy, the other "for evaluation and policy analysis": one agency cannot do both.

The Commission makes thirty-three recommendations: on Unity, six; on Equity, five; on Quality, twelve; on Efficiency, ten; and a number of subsidiary ones in the various appendices. Here are a few of the more significant ones the Commission proposes:

Unity:

1) strong structural links between all the segments, voluntarily carried out by the California Education Round Table to formulate policy and oversee operations, and a separate agency—probably the California Postsecondary Education Commission (CPEC)—to evaluate the system;

2) clearer mission statements: a) the public and private elementary and secondary schools—academic and general vocational instruction through the twelfth grade and such adult instruction as the state is resolved to support; b) the community colleges (CC)—academic and vocational at the lower-division level; remedial for students inadequately prepared for postsecondary work; state-supported non-credit as deemed appropriate by the CC's Board of Governors; and community service supported by fees; c) the California State University (CSU)—undergraduate and graduate through the master's degree in the liberal arts, sciences, and professions including teaching; may award doctor's degrees jointly with the University of California (UC) or a private institution with the approval of CPEC; carry out research, scholarship, and creative activity supported by the state; have particular responsibility for research in elementary and secondary instruction and in the instructional use of new technology;

3) as in the plan of 1960, that the four-year institutions maintain lower-division enrollment at 40 per cent or less of undergraduate enrollment;

4) guaranteed access to the baccalaureate degree for qualified students from the CCs; and

5) an expanded and strengthened Board of Governors

(Continued on Page 12)

PUENTE PROJECT

she has spent precious hours on, takes one look at all the red marks in the margins—possibly including such gems as "Ugh!" "Hideous!" or "This is not English!" (all actual comments from the margins of student papers)—and decides right then and there not to make the effort any more. He or she might continue to turn in papers, but they will be vapid affairs, revealing a lack of psychic commitment. Nothing ventured, nothing lost. Knowing you are going to fail, why try? Turn in the papers if you have to, but don't go all out, don't reveal yourself, don't open your defenses to the blow that you know is coming. Play safe, and then when you fail—or barely pass—(there's always the chance you might just scrape by)—you have lost nothing of yourself in the process. And besides, you can always say you didn't really try.

Language, of course, is not just information, or a collection of facts, or even a set of rules to be memorized and followed. We get closer to defining what language is if we say it is a state of behavior—rule-governed to be sure, but with rules so subtle and complex we can only come close when we try to describe, consciously, what we intuitively do when we speak or write. Language is part of our personal and social identity—something which makes us a unique individual but which we also share with other members of the group or groups that we belong to, and which asserts to the world who we are, where we stand. So to change language is to change our being. It is not so simple a thing as to substitute one fact for another or to change a wrong answer to a right one.

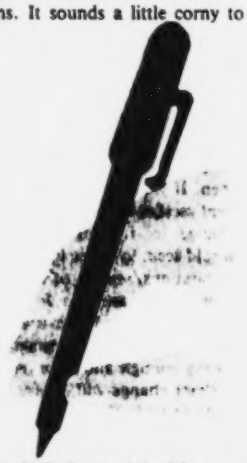
For linguistic change to take place—as with any kind of change involving behavior or the whole personality—people have to be open. But openness implies that they are willing to relax their defenses and allow themselves to become vulnerable—a frightening prospect for anyone who has been repeatedly criticized or "corrected" in past attempts at writing. Students are afraid of making mistakes. They know from bitter experience what will happen to them if they do. So they get tight. They hesitate and make false starts. They blunder. They cross out. They worry about how their paper looks to others; whether it is correct or not, rather than if it makes sense; what ideas or feelings it conveys. How, then, can the teacher attempt to deal with and overcome such overriding fear? To be sure, it isn't easy.

In Puente we start by telling students not to worry about making mistakes; *we will not mark or correct mistakes.* At first, they don't believe us. They think it's a trap. And when they do see that we're serious, they become terrified in a different way: *How will they know if or when they are making mistakes if the teacher won't tell them?* But eventually—in weeks, sometimes even months—the message begins to get across: *The purpose of writing is to communicate ideas, experiences, thoughts, feelings.* The written word begins to assume an importance in the students' lives that spoken language has always occupied; they can use it for whatever purpose they choose.

As fear dissipates, confidence blooms. Students who once hated writing will say to us, not that they now love it (that would be asking too much), but that they are comfortable with it, that it has become tolerable, and, perhaps for the first time in their lives, that they feel confident they can do it. They become more fluent, too. Papers double and triple in length over what they had been only a few weeks before. And with fluency, with confidence, finally comes pride. Students begin to care what their papers look like, how they sound, whether or not they are nicely put together—not because they are afraid of what will happen if they don't or because a teacher is looking over their shoulder, but because *they* now take pride in their work. In other words, they now claim ownership of their product, what they know they have created.

In the Puente Project it is not just the English teacher working in the classroom that brings this change about. The other components of the program also contribute toward building the students' confidence. The counselor, in addition to advising students on a host of personal and academic matters, comes frequently to class and participates in the writing assignments with the students. This is not easy for many counselors (who sometimes fear writing almost as much as the students do); they make themselves vulnerable as the students must if they are to open themselves to learning, and the students don't miss this valuable lesson in role modeling. The students see the teacher and counselor working together as a team, and they know, since the counselor has been participating with them in the class, that he or she understands what has been going on and how students feel about it. If students have questions about the class but are shy about asking them, or if they feel negatively about something that has happened but don't want to risk criticizing the teacher, they can communicate indirectly to the teacher through the counselor, and the teacher can choose how to deal with the issue, perhaps bringing it up for general class discussion. Eventually, students come to view the class as a place where all kinds of ideas and feelings (even negative ones) can be aired. Of course, the teacher surrenders some control of the classroom—and must be willing to do so—but gains the trust of the students.

The idea is to build within the classroom a caring, sharing community where students can open up and expose themselves to learning and to change without fear of ridicule or put-downs. It sounds a little corny to say so, but that's the way it is. Of course, creating such an atmosphere doesn't just come from smiling a lot and being nice and hoping everyone else will do the same. The teacher has to structure the class to make this happen, even though on the surface it may appear very loose and free-flowing. He or she must plan carefully, have a goal for each class, set reasonable limits, but remain flexible and be prepared to change in an instant if circumstances require it. Of course, every experienced teacher knows this.



In our classroom we work a lot in groups. Students read their papers aloud to each other, taking turns. They read them aloud so their classmates can't see all their misspellings and other mistakes: the student writer is protected and safe. They also develop a sense of their own voice. Each paper is treated as a draft, the writing process itself a series of drafts that can be never-ending. At first, accustomed as they are to a single finished product, students are anxious about and frustrated by the idea of drafts, but eventually they understand the power that it renders into their own hands. Their words are their own, not the teacher's; they can change, delete, or manipulate them at will. To be never finished also means to be always on the verge of new possibilities.

As student-writers read their papers, the other members of the the group listen intently. Afterwards, they can do one of three things: they can say what they especially liked about the paper, what its strong points were; they can ask for repetition of a part they didn't understand or would like to hear again; or they can ask a question for clarification or elaboration. However, under no circumstances can they criticize negatively or put down another student's paper. The idea is to be as positive as possible, on the theory that you learn more from your successes than your failures. Naturally, in practice the rules aren't always followed to the letter, and often students themselves, once they have gained confidence, will solicit negative criticism or, better said, constructive criticism. But that's okay if it's coming from the student-writers themselves. If they ask for it, it generally means they are ready to take it.

For the most part, the groups work very well. The students have a real audience for their writing, and in a positive, non-threatening way they get hints about how to proceed. In response to questions from their fellow students, they add details to their papers. With the encouragement of the teacher, they borrow or "steal" ideas from each other. Meanwhile, behind the scenes, the teacher can be constantly manipulating and rearranging the configuration of the groups, so that, eventually, everyone in the class has had a chance to participate in a group with everyone else. They all get to know and feel comfortable with each other. They share some fairly intimate experiences in their groups. They laugh and sometimes even cry together. And as they see their own words move others to laughter or to tears, they experience the potential power of their own writing. They begin to form friendships, and they seek each other's company outside of class.

At the same time that all this is going on in the classroom, outside of class the students are paying visits to their mentors—successful Hispanic professionals in careers the students have expressed an interest in going into. The substance of these visits becomes the material for papers that they write and present to the class as a whole. Here the individual student is the expert. Only he or she has visited the mentor and is in a position to inform the rest of the class what has happened, what the mentor is like, and what the mentor has to say about a particular field as a career. It is a real occasion for writing: the presentation to an interested audience of information on a topic only the writer (and not even the teacher) has direct knowledge of. Again, the power of the written language (although orally presented, to be sure) to report events, describe people, analyze character, and explain the intricacies of a particular career is appare be sure) to report events, describe people, analyze

(Continued on Page 11)

WHAT IS CATESOL?

by ALICE GOSAK
San Jose City College
and
BEVERLEY McCHESNEY
Stanford University

CATESOL (California Teachers of English to Speakers of Other Languages) is a non-profit organization open to anyone concerned with the teaching of English as a second or foreign language. Since its founding in 1969, it has included classroom teachers, university students, aides, and educational administrators. CATESOL is affiliated with TESOL, the international association of Teachers of English to Speakers of Other Languages.

CATESOL is committed to advancing the professional field of teaching English to speakers of other languages, while respecting the diverse linguistic and cultural heritages of ESL students. Two of its major objectives are to promote professional competence and standards, and to represent the needs of ESL teachers and students to decision-making bodies such as school districts and the state legislature.

Each level of instruction—elementary, secondary, adult, and college—is represented on the Board of Directors. Within the past few years, the distinct concerns of the community college have become clear; as a result, in 1984 CATESOL created a community college level to assure equal representation for this segment of higher education.

An annual conference, held each spring, draws about 2,500 people. Recent conference topics on the community college level include assessment and placement testing, computer-assisted writing instruction, and pedagogical issues in the teaching of reading and writing. In addition, there has been a focus on the employment issues of part-time instructors.

CATESOL actively monitors legislative activity affecting the community college by appointing members to this specific task and by retaining the firm of Murdoch Mockler and Associates as legislative advocates.

For further information about the community college level in CATESOL, contact Alice Gosak, San Jose City College (408) 288-3705; Margaret Manson, Rancho Santiago Community College District (714) 667-3498; Saeed Ali, Glendale Community College (818) 240-1000; and Gari Browning, Orange Coast College (714) 432-5595.

PRESIDENT'S MESSAGE

(Continued from Page 9)

control of the course, insufficient effort on the part of UC to spread numbers of sections more equitably throughout the year, insufficient attention by UC to community college regulations regarding grading and course repetition, etc. Much to my surprise, all campus representatives — except for UC San Diego's — were interested in exploring acceptable solutions to the flaws in the San Diego pilot program. A number of UC campuses seem genuinely interested in a mutually beneficial and mutually satisfactory joint program with neighboring community colleges. ECCTYC will continue to work with UC on these

matters. However, ECCTYC continues to urge community college English departments not to enter into any agreements with any UC English department until such time as UC establishes acceptable systemwide policies and procedures governing such joint programs.

In closing this column, I would like to mention some changes in the composition of the ECCTYC Board for this coming year. First, we will be welcoming back two members who have been on leave: Barbara Bilson, our editor, who spent the spring leading a group of students from Santa Monica College on a study-abroad semester in England; and Nick Roberts, director of Region III, who was an exchange teacher in England for the last academic year. Veloris Lang will begin her first full year of service on the Board as director of Region VII, completing the unexpired term of Jo Ray McCuen who resigned in the spring to accept an administrative position at her college. Also, we have two new directors, Gloria Reid and Jerry Herman, who will be representing Region II; they were elected in a regional meeting held in the late spring. Finally, the Board welcomes back John Callen, former director of Region II, who returns in a new capacity; having decided to re-institute the position of Coordinator of all ESL matters, the Executive Committee has authorized appointment of John to this position. Along with all other coordinators and liaison appointees, John will assume full membership on the Board.

Your chance to meet all ECCTYC Board members will occur at our statewide conference on 15-17 October, at the Westin South Coast Plaza in Costa Mesa. We hope you will be there to participate in the conference. [For a complete schedule of the conference, see p. 3.]

I leave you with best wishes for a most productive and pleasant academic year.

JIM CAGNACCI
City College of San Francisco

PUENTE PROJECT

(Continued from Page 10)

forgotten who I am or where I came from, and that's why I'm helping you. Do as I've done, and you, too, can be

successful someday." In this way the mentor, like the counselor and the English teacher, contributes to the student's growing sense of confidence, the feeling that he or she *will* succeed.

In "Empowering Minority Students: A Framework for Intervention," Jim Cummins writes that

> language-minority students' educational progress is strongly influenced by the extent to which individual educators become advocates for the promotion of students' linguistic talents, actively encourage community participation in developing students' academic and cultural resources, and implement pedagogical approaches that succeed in liberating students from instructional dependency (32).

I submit that the Puente model, with its strong ties to the community through the mentorship program and its integration of counseling and teaching into a teamwork approach that builds students' academic writing skills, promotes self-confidence, and reinforces their desire to succeed, comes close to delivering what Cummins has in mind. To date, over 20 per cent of students who completed Puente have already transferred or are planning to transfer in the near future, and the number keeps growing. Some, having finished their studies, are now serving as mentors for up-coming students. But the best testimony to the power of the program comes from the students themselves. As one student put it,

> We began to feel that we could write and that it was fun. What was most valuable to me was the positive atmosphere that was in the class. Another valuable part of it was the students that were in the class with me. Everyone was very supportive and we became good friends. . . . I have never worked with a group that had so much energy and desire to work and become good writers or to become successful in their career goals.

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McGrath, Patricia. "Role Models Help Build a Bridge to Success." *inside english*. June 1982: 1. 8.

Walter Sherwood is ESL Coordinator at Sacramento City College, where he teaches ESL, English composition, and American Novels of Social Criticism. He received his BA from Queens College, New York City, and his MA from San Francisco State University. Before moving to Sacramento, he taught ESL in Puerto Rico and San Francisco.

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SACRAMENTO SCENE

(Continued from Page 9)

for the California Community Colleges, and the CCs acknowledged to be postsecondary institutions and not part of the public school system.

Equity:

1) new commitments and new guarantees for many of our citizens who are underrepresented in the postsecondary system to enter as students, teachers, and administrators by using various outreach and recruiting programs and appropriate financial aid;

2) both CSU and UC to accept older and part-time students;

3) all three segments to be accountable for the retention rates of their students and to offer remedial courses if they are based on what the students need to succeed, particularly those admitted by special action.

Quality:

Quality of undergraduate curriculum stated clearly by governing boards in consultation with the faculty:

1) the highest priorities for institutional and system-wide support to the education of teachers for the public schools by the universities whose teachers would be rewarded with retention, promotion, and tenure;

2) two years of general education including a common general education core curriculum to be established by the governing boards in consultation with the faculty; competency in a second language for all college graduates;

3) quality of teaching to be overseen by governing boards; in CSU, teaching is to be given greatest weight in the retention, promotion, and tenure process; in UC, teaching is to be of equal weight to research in retention, promotion, and tenure; all teachers and teaching assistants are to have the necessary skills prior to entering the classroom; all part-time teachers must meet all departmental and collegial responsibilities; and the state shall encourage and support faculty professional development;

4) vocational education will be integrated through a statewide system of planning, evaluation, and data collection for the use of all public and private institutions, and all private institutions shall be required to participate in collecting data as a condition of accreditation, licensing, or approval by the state;

5) rigorous and systematic review of graduate programs in both UC and CSU; CPEC to seek money for a blue-ribbon commission to study the master's degree in CSU, UC, the independent institutions;

6) infrastructures to be established in CSU, UC, and CCs to integrate effectively new instructional technologies to support the fundamental institutional missions; and

7) the accrediting commissions to "take sufficient cognizance of student 'outcomes.'"

Efficiency:

More efficient use of educational resources: "cost containment, effective pricing and student aid policies, equitable budgeting, and . . . systematic and continued long-range planning."

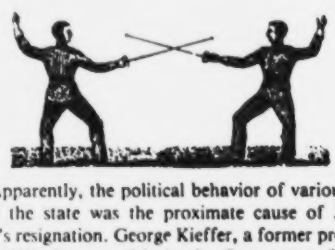
It is a very bureaucratic looking document. Its discussions and recommendations also have a very strong bureaucratic bias to them. I wonder how different the report would have been had the commissioners read Allan Bloom's book, *The Closing of the American Mind*, oddly, one of the summer's best sellers. Probably not very, though, since many of the things Mr. Bloom talks about are so well entrenched and institutionalized. The inertia in the system is too strong.

Howsoever all that be, the report will be the basis of our debate on the future of the entire educational system in California for quite a while, and whatever the Legislature and the voters decide will be caused by or in reaction to it.

Some miscellaneous items of information:

—Title V, Sections 55002 and 55805.5 is still floating around in the bureaucratic pond of Sacramento caught for the moment in the backwater of the Department of Finance, which is trying to determine if the new regulations will cost the schools any money. The irony in the current status is that by the time the department makes a judgment, most of the colleges will have already set up their plans to conform. The cost will have been essentially nil, and the mere question will be moot. But wait, there is more: when Finance finishes, the new regulations will have to go back to the CC Board of Governors (BG) to re-pass them since some kind of statute of limitations has run out, and the previous vote is now void. When the BG does its job again, likely this fall, the renewed regulations will have to go back to Finance, who by this time will pretty much have to simply pass them along, and then to the Office of Administrative Law, which will then presumably judge them to be clearly written. All of this business should be finished early enough for the current schedule to remain in effect: colleges should have their plans settled and operating by 1 July 1988. We have the California Teachers' Association to thank for all the fuss, which will turn out to have been the usual waste of time that it seems to thrive on.

—John Vasconcellos's bill AB 1725, having to do with the restructuring of the CCs, is being discussed these days. Given the paritsan nature of politics, it will not be acted on this year. The questions of governance (how much authority should the BG have, how would it affect the local boards), the faculty's part in the institutions, collective bargaining, ratios of full-time teachers to part-time teachers, and such matters are exercising our representatives somewhat unnecessarily, it seems. Unfortunately, the Legislature seems to have divided itself along the usual party lines on these issues in order to gain some sort of political advantage, real or imagined, and cannot get around to considering the needs of the colleges.



—Apparently, the political behavior of various people in the state was the proximate cause of Joshua Smith's resignation. George Kieffer, a former president of the BG, in an article in the *Sacramento Bee* (23 August 1987) says as much: Smith's resignation "dramatizes the need for serious legislative reform in the governance of the two-year schools. . . . Unfortunately, reform rests with a Legislature thus far unwilling to delegate to the state chancellor and board of governors the necessary authority to get the job done." Mr. Kieffer gives credit to Mr. Smith for having got the confidence of the Governor and the Legislature, for having got a substantial increase in the funding for the colleges, and for "help[ing] lead an effort to improve the quality of the transfer function and community-college education in general."

—Our own Academic Senate of the California Community Colleges, has been very effective in taking responsible positions on issues that affect the colleges and getting itself listened to on these same issues. I refer you to its annual report, out in mid-summer, which outlines the various activities of the year just past. What the report does not reveal is all of the work its members do and all the various people and committees they talk to in order to make its influence felt, particularly in the discussions of Title V and of AB 1725.

The new year is upon us and promises lots of things to act on. Was it really very different, though? I do seem to recall calmer times, but perhaps the memory fades. In any case, may the new year bring us happiness and especially good will from the Legislature and our managers.

News From Our Regions

REGION X: SAN DIEGO

The Spring Regional Conference for Region X was held 3 April from 3-5 p.m. at Imperial Valley College. Refreshments were generously provided by the IVC Transfer Center, which was represented by **Gloria Carmona.**

Shirley Sykes, ECCTYC Secretary, and **Rob Archer,** Co-Director for Region X, heroically trekked east from the coast, braving stiff winds and thunderstorms. Their presence was appreciated.

The agenda focused on programs and techniques appropriate for the transitional student. **Jean Raulston** and **Tina Cerda** described the IVC Core Curriculum program, funded by a Title III grant. This program randomly selects incoming students from two levels below freshman composition and puts them in a twelve unit reading, writing, math, and career planning program. Instructors in these three areas and a counselor were given released time to develop mastery based curriculum materials and effective ways to motivate and monitor student progress. Group lab study time and contact with students' families were additional components in the program. One goal was to reduce the campuswide level of attrition by 15 per cent. This goal was achieved. Instructors have noted a marked improvement in study habits and course grades among students who have been in this core program. However, continued funding for this program remains uncertain at this time.

Nancy Nadeau (IVC) presented some handouts with specific suggestions on how to handle second language interference errors for which there are no rules. She also discussed how she successfully used Cather's *My Antonia* in the pre-Subject A composition course to provide ideas for writing and to build vocabulary.

Jean Niewenhous, English and journalism instructor, passed out copies of the IVC *Mirror* and the student magazine *La Ventana,* both award-winning publications.

Other instructors from the IVC English Department attending were **Fred Fischer** (Chair), **Linda McMullin, Frank Rapp,** and **Mary M. Smith. Caesar Guzman,** Core Program counselor, also attended and assisted in the first presentation.

Rob Archer, Co-Program Chair, gave an update on the ECCTYC Statewide Conference scheduled for November in Costa Mesa. **Rob** and **Rosanne Hillhouse** were reelected directors for Region X.

ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO-YEAR COLLEGES

inside english

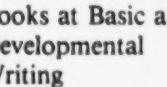
Vol. XV, No. 2 | Journal of the English Council of California Two-Year Colleges | December 1987

INSIDE

inside english

ECCTYC

Looks at Basic and Developmental Writing



What to make of a course that is neither fish (1A) nor fowl (basic Basic writing)? Make it the course in which the basic writers "can be metamorphosed into the 'fish' of English 1A."

Page 3

The Murphy's Law of Grammar Teaching can send you straight to bed.

Page 4

Basic writers need instructors who can "successfully inspire students to achieve the writing skills they will need to face their future."

Page 4

Sample six workshops—but a few of the many fine workshops offered at ECCTYC's Fall Conference.

Page 6

ALSO IN THIS ISSUE

Deadlines . . . . . Page 12
Letters . . . . . Page 2
Notices . . . . . Page 2
Poems . . . . . Pages 6, 10
President's Message . Page 9
REviews . . . . . Page 8
Sacramento Scene . . . Page 9
Upstate/
Downstate . . . . . Page 7

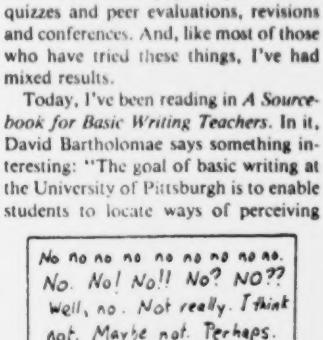
BASIC WRITERS AS *WRITERS*
Crimson Rosellas and the Teaching of Writing

by MARGIE WHALEN
Foothill College

I write this in Canberra, Australia, a city of rows of gumtrees planted in geometric patterns in the middle of arid bushland inhabited by farmers, sheep, cows, and yes, kangaroos. It's August. Yesterday, it was 92° in Los Altos, where I teach. Here in Canberra, it's 40°, and it's raining. Rows of leafless trees stretch before the window where I sit, and young Australians are trudging or dashing to class in the cold rain. Crimson rosellas huddle in the trees.

When I'm not staring at the birds, I'm thinking about the writing class I'll teach in the fall. Like most of my colleagues, I've tried a bit of everything in order to help my students develop fluency and competence. My experiments have run the gamut: sentence-combining and free-writing, workbooks and class discussions of student papers, punctuation quizzes and peer evaluations, revisions and conferences. And, like most of those who have tried these things, I've had mixed results.

Today, I've been reading in *A Sourcebook for Basic Writing Teachers*. In it, David Bartholomae says something interesting: "The goal of basic writing at the University of Pittsburgh is to enable students to locate ways of perceiving


No no no no no no no no.
No. No! No!! No? NO??
Well, no. Not really. I think not. Maybe not. Perhaps.
Perhaps no, perhaps yes.
Yes? NO. YES? No no.
YES! Yes? YES!!!
Boynton

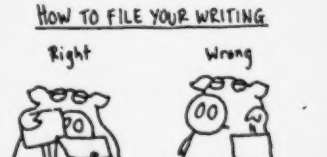
and describing themselves as writers" (87). Yahoo! He is, as the Aussies say, *spot on*. I'm convinced that more than anything, this is our task. Until students see writing as an enterprise that is not alien, with legions of stated rules and unstated rules and exceptions to those rules, until they believe that writing offers discovery and power *to them*—not just to E.B. White and Joan Didion and Alice Walker—they will write poorly. They must see themselves as writers.

Obviously, the paths to this goal are varied and littered with obstacles. What are we to do with those who go to school only because their friends do or because Mom and Dad will evict them if they don't? How can students be writers when they are also lovers, athletes, science-math-psychology students, and workers at thirty-hour-a-week jobs? Writing takes time. And when they do write, what sorts of writing do we expect them to do—experiential or expository? I cannot answer these questions. They will concern us for a long time. But I have come upon several techniques that work for my students. These things, more than anything I've done in the past, evoke in students a sense of "I, Writer." And once that's there, their writing improves.

First, my students keep a portfolio of their essays throughout the quarter. Each time they turn in an essay by submitting it in their portfolio, they must attach all prewriting and rough drafts to the essay; they know that no "real" writer gets things "right" the first time. But they do more than that. They spend the first ten minutes in class on a "Dear Margie, about this paper . . ." letter in which they evaluate their paper or the process that led them to their final draft. I ask questions, varying them for each letter/assignment:

> Describe in detail your procedure for writing this paper. What did you do? How did you come up with something to say? What steps did you follow—clustering, freewriting, outlining, reading your writer's notebook? How many separate writing sessions did you have? Did you get stuck anywhere? How? How did you get "unstuck"? Does the final product do what you wanted? Why or why not? Can you make some generalizations about your writing process at this point? What's your favorite section in your essay? Mark it. Why do you like it? What's your least favorite section? What don't you like about it? What specific things would you like to work on so that you'll feel more confident about the next thing you write?

Later, when students know and trust each other, I may have them exchange papers and write a "Dear Fellow Writer . . ." letter, perhaps focusing on a single issue that we've worked on in class, like effective introductions or concrete support. (Pam Stein and Gerry Messner



at Canada College have used a very successful formalized version of this process for years, with 1A students writing detailed, out-of-class evaluations of other students' papers on a regular basis.) Throughout the course, then, students see themselves as writers, as individuals who have something to say and struggle with it, as all writers do.

Their portfolio provides an avenue for looking for patterns of error, too. Like it or not, we have to offer them help in solving these woes brought on by bad punctuation, spelling, syntax. They know that editing errors affect readers' views of their ideas, sometimes to a disheartening degree. Still, their eyes tend to glaze over when the "pots and pans" of writing are addressed in a whole-class lecture or workbook approach. But when they can deal individually with errors that they as writers (not doers-of-workbook exercises) make, things change. In their portfolio is an Editing Problems Chart which they complete for each paper after I've returned it to them marked and/or graded. The chart lists by category mechanical and organizational errors common in their essays. I've tried to list the errors in order of importance and in a clear, jargon-free way. In the past, I've simply had them tally errors for each paper in a column on the chart. I may modify this a bit, widening the columns, so that instead of simply plac-

(Continued on Page 10)

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Send poems to Robert Rippy, *inside english* Poetry Editor, English Department, San Bernardino Valley College, 701 So. Mt. Vernon Avenue, San Bernardino, CA 92403. Send all other submissions to Barbara Bilson Woodruff, *inside english* Editor, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405. Manuscripts should be accompanied by a cover sheet that includes the author's name, address, and something about the author. Each manuscript should be titled and have the author's name and college under the title. Include a self-addressed stamped envelope.

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Letters

CORRECTIONS . . .

I was very happy to see my article on the Puente Project on the first page of the last issue of *inside english*. However, there were a couple of errors in the printed text which I would like to call to your attention. The first two are relatively minor, the third rather substantive.

1) On page 10, my original idea that language is "a kind of behavior" was changed to read "a state of behavior," and I'm not sure what that means, since behavior is dynamic, not static.

2) In the final paragraph of the first column on page 10, two commas got changed to semi-colons, breaking the flow of the sentence. The sentence should have read: "They worry about how their paper looks to others, whether it is correct or not, rather than if it makes sense, what ideas or feelings it conveys."

3) In the transition between pages 10 and 11, some lines got jumbled and others are missing altogether. Beginning with the last sentence on page 10, the passage is as follows:

> Again, the power of the written language (although orally presented, to be sure) to report events, describe people, analyze character, and explain the intricacies of a particular career is apparent to everyone, writer and audience alike. Moreover, the mentor, like the counselor, serves as a positive role model, and often as informal advisor and even friend, saying in effect, "I was once a student like you, with the same doubts, the same problems that you have, and look at me now. I'm successful, yes, but I haven't forgotten who I am or where I came from, and that's why I'm helping you. Do as I've done, and you, too, can be successful someday."

I have received many nice comments from people who have read my article in *inside english*. It has long been one of my favorite journals, and I feel honored to have had my work included there. Many thanks to you and your editors for putting out such a consistently fine publication.

WALTER SHERWOOD
Sacramento City College

[Ed. note: The editorial board believed that the first two changes made the material clearer. The jumbled lines at the end of page 10 and the beginning of page 11 should have been caught in one of the several proofreadings. For that we apologize.]

Notices

TWO-YEAR COLLEGES DISCUSSION GROUP AT THE MLA

27-30 December 1987. Modern Language Association Annual Convention. San Francisco. The Discussion Group on Two-Year Colleges will sponsor a panel on "Scholarship in the Two-Year College," 29 December, 3:30-4:45 p.m., in the Lombard room, San Francisco Hilton. Presentations include "The Scholar in the Two-Year College: Magritte's Mermaid or Chiron," Susan Petit, College of San Mateo; "Writing Textbooks: Why and How We Do It," William A. Hefferman, Saddleback College; "Getting Published in Academic Journals: Lessons for a Journal Editor," Bertie

E. Fearing, East Carolina University; and "Improving the Lot of Community College Scholars: Some Proposals," William Askins, Community College of Philadelphia. Please bring copies of successful policies and programs from your college to share in open forum. The panel will be followed by a cash bar from 5:15-6:45 p.m.

The Discussion Group on Two-Year Colleges hopes to encourage many two-year college instructors to join and participate in the MLA. For membership and registration information contact Convention Manager, MLA, 10 Astor Place, New York, NY 10003. For information on the Discussion Group on Two-Year Colleges contact Melissa Sue Kort, 1987 Chair, English Dept., Santa Rosa Junior College, 1501 Mendocino Ave., Santa Rosa, CA 95401-4395.

CALL FOR PAPERS

January 1988 deadline. The University of San Francisco College of Arts and Sciences Literary Conference invites you to submit papers on the relationship between composition instruction and current literary theory. Presentations are welcomed that combine theory and prac-

(Continued on Page 12)

DEVELOPMENTAL EDUCATION INSTITUTE

The Kellogg Institute for the Training and Certification of Developmental Educators has announced dates and application procedures for its 1988 training program. The 1988 Institute will be held from 25 June through 22 July on the campus of Appalachian State University in Boone, NC.

The 1988 Kellogg Institute will train faculty, counselors, and administrators from developmental and learning assistance programs in the most current techniques for promoting learning improvement. The Institute program consists of a summer session followed by a fall term practicum project on the home campuses of participants. The 1988 summer program will focus on the use of learning styles and their implications for instruction, the process of developmental evaluation activities, the use of academic intervention and counseling techniques, the management of programs and classes, as well as the use of computers for management, data collection, and instructional purposes. Faculty for the summer program include Dr. Nancy Rabinanski-Carriuolo, University of New Haven; Dr. Chuck Claxton, Memphis State University; Dr. Phoebe Helm, Triton Community College; Ms. Elaine Reed, California State University, Long Beach; Dr. Milton "Bunk" Spann, Appalachian State University.

Institute fees are $625 plus $330 for room and board. However, the Kellogg Institute for the Training and Certification of Developmental Educators has announced the availability of four Leaders' Scholarships. The Leaders' Scholarship Program is designed to recognize national, regional, and local leaders in the fields of developmental education and learning assistance by providing them with partial fee waivers of $500 for attendance at the 1988 Kellogg Institute. By making it possible for leaders in the field to attend the Institute at minimal cost, it is also anticipated that the innovative techniques taught at the Institute will be more widely disseminated in developmental and learning assistance programs.

Following the four-week training period, participants will return to their home campuses to implement program developmemt projects based on skills and knowledge obtained at the Institute. A graduate credit fee for the fall semester practicum will also be charged. Up to eight hours of graduate credit may also be obtained for participation in the summer program.

Leaders' Scholarships will be awarded on a competitive basis to individuals who have held leadership positions in local, regional, or national organizations concerned with developmental and learning assistance activities on college campuses. Guidelines for the scholarship program and applicant materials may be obtained by contacting Dr. Gene Kerstiens, Acting Director, Kellogg Institute, Appalachian State University, Boone, NC 28608.

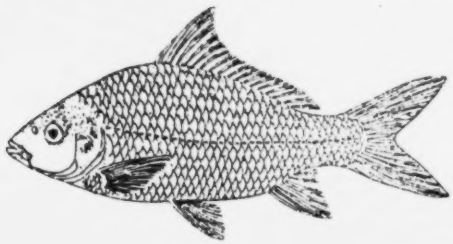
Applications for the Institute may be obtained by contacting Ms. Elaini Bingham, Assistant Director of the Center for Developmental Education, Appalachian State University, Boone, NC 28608. Additional information about the Institute may be obtained by contacting the Acting Institute Director, Dr. Gene Kerstiens. Early application is encouraged to insure a space in the Institute. The application deadline is April 1, 1988.

SOMEWHERE BETWEEN . . .

English 100: Neither Fish nor Fowl

by **BARBARA KERR DAVIS**
Pasadena City College

English 400, on our community college campuses, is designed for students who are seriously lacking in the basic skills of reading and writing. They are the fowl within the barnyard of the Pasadena City College English Department, and they are at the bottom of the pecking order. English 1A, on the other hand, is our regular Freshman Composition course offered to students whose skills are up to par and whose abilities allow them to deal critically with more sophisticated reading and writing assignments. They are the fish in the farmyard's pond;



they have swum through the murky waters of spelling, punctuation, grammar, thesis statements, and basic organization of an essay to reach a clearer expression of their world—although that may as yet be only the world of the small pond.

Somewhere in between these two courses, students are placed, usually because of certain test scores, in English 100. I assume that other colleges and universities must have at least some students who fall into this classification. They are neither fish nor fowl, but students whose abilities put them in a limbo between remedial English and the bona fide college English composition transfer class. And this is a problem—a problem for both the students and their instructors.

We instructors, in our attempts to teach these students the skills that will put them into the pond of English 1A, try to feed them with the kernels of knowledge they will need: tightly organized paragraphs, varied sentences with proper coordination and subordination, improved spelling and vocabulary, and tidy two-page essays organized around a thesis supported with facts and examples. We are somehow surprised at the end of the semester, however, when these creatures do not experience the metamorphosis we intended for them. They may have accepted and even digested the kernels of wisdom, but they still wear feathers instead of fins, and many, we fear, will be unable to swim when dropped into the larger pond. What is wrong with the English 100 course as it now stands? What can we do to improve it?

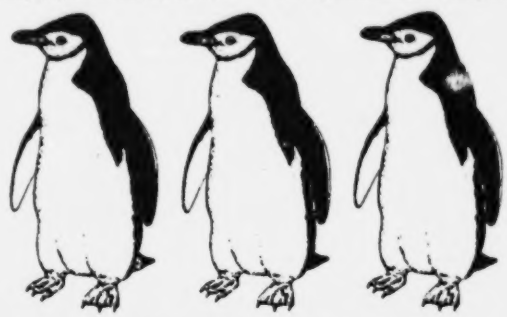
First of all, this metaphor of fish and fowl must be dropped. We are speaking, after all, of human beings; the differences among students have nothing to do with fins and feathers. But what *are* the differences? Who *are* the people who inhabit the English 100 classroom? Ask any instructor of English 100 these questions, and the problems in teaching this course quickly become apparent. An English 100 class at Pasadena City College consists, at the beginning of the semester, of thirty-six students, most of whom are there because of a placement test score or because they have passed a preliminary course such as English 400 or a series of ESL courses. Already this creates a class of students with varied abilities, skill levels, and educational and social backgrounds. Add to this a few other students who have been out of school for awhile and who wish to brush up on English skills—often in connection with a job—and the class begins to look almost unmanageably varied. Unfortunately, at the end of the semester, most classes contain an average of only twenty students, and a great majority of them receive a C grade.

Some of this total group of students, such as the ESL students, are struggling to attain skills necessary for their economic and social survival in this country. And a few other students are motivated to study and make up for a lack of skills in order to move on to a four-year university or college or to perform better on the job. But the majority of students there are already bored beyond caring about such topics as sentence fragments, comma splices, and coordinating conjunctions; and they are convinced that learning the essay form—if that is even possible—will give them little if any practical advantage in their futures.

An informal survey of English 100 instructors revealed that most do, indeed, feel frustrated about achieving the objectives called for in the official course guide and outline for English 100: that the English 100 student 1) write grammatical, complete, correctly punctuated sentences; 2) write paragraphs and short essays which support topic statements with appropriate details; 3) read inquiringly and determine the author's main points; 4) increase the number of words the student can understand, use correctly, and spell. In addition to this brief list, the course outline details the various components of the class including the directive that students should complete "10 to 15 papers progressing from paragraphs early in the course to short essays at the end, stressing writing as a process and rewriting as a device for improvement."

Each instructor has his or her own criticisms of these official guidelines as well as his or her own approach to solving the problems presented by this course. One instructor felt spelling and vocabulary tests did nothing but take up time and deceive the students into thinking they were "learning *something* at least." Another instructor who decided to try the individualized writing workshop approach found at least half of her students ill-prepared and unable or unwilling to work on their own. Although several instructors taught the various essay modes, such as comparison/contrast and cause/effect, others felt that approach to be artificial and stultifying. One instructor assigned a sophisticated philosophical work and expected his students to read, understand, and write critically about it. Several of my colleagues tried out the computer tutorial disks in coordination with new grammar handbooks adopted by the department hoping that variety and the use of machines might motivate more students. A few of us even tried teaching word-processing on the computer on the theory that essay revision would take on new meaning and unparalleled ease.

Although each one of my colleagues has conceived of a way to tackle the English 100 problems, we all have, it seems to me, a certain dissatisfaction in common. We watch students drop out—sometimes because of the demands of their jobs (a majority work twenty hours or more) and sometimes because they are unable to meet the demands of study and of writing papers. Many instructors accept this drop-out rate as an unfortunate but inevitable part of the course. A few even view the first few weeks as a time to get rid of the "deadwood" of the class.



More importantly, we are losing students, I suspect, because we have failed to engage and to maintain their attention and because what we think we are teaching seems almost totally irrelevant to them. Most of the English 100 students have limited expectations—of the subject matter, of the ability of yet another English teacher to really teach them "how to write," and, most of all, of their own ability to produce a paper of thoughtful content and effective organization with a minimum of errors in grammar, punctuation, and spelling.

How then can we be more successful in teaching these students the skills and giving them the confidence they will need to continue their educations? The suggestions outlined below are really nothing outside of what we might include on any list of good teaching traits. And they might all be summed up in what we are always telling our students to do as they write: consider the audience. We can be successful with a class of English 100 students if we keep a few attitudes and ideas in mind.

Because so many of the English 100 students have not been academically successful in this area during their years of schooling, we need to recognize their frustration and allow them to succeed. We can do this by giving manageable, clearly stated assignments and quizzes. Homework assignments that are checked off the day they are due and quizzes that are graded and returned to the students by the next class period provide some immediate feedback and can also be the building blocks of a more positive attitude on the part of the students. When a reading assignment is given, for example, it can be coordinated with a worksheet of questions concerning both form and content, and vocabulary words might also be included. Every other week or so, short vocabulary quizzes—perhaps coupled with spelling words from a list of the most misspelled words—can be given. Far from being a waste of time, these assignments and quizzes can keep the student current with the coursework.

Secondly, we instructors can expect a great deal from these students—but only if we are willing to help a great deal as well. This means that we have to take the time to encourage them both verbally during class and in writing on individual essays. By taking the time to analyze the problems of rough drafts and to encourage anything I find that can be praised, I have found that a majority of students respond positively, and they are able to be more successful in their revision process.

These students need to learn to trust their own ability to think for themselves, to examine and evaluate their own perceptions of the world. Many are shy to speak in a large group, so small group discussion (with a written worksheet to guide discussion) prior to large group discussion can be especially helpful. If the students are encouraged to express

(Continued on Page 12)

MURPHY'S LAW IN THE CLASSROOM

Community College Students Meet Grammar

by PATRICIA PETERSON
Los Medanos College

The teacher had observed over some years of teaching grammar that there is a Murphy's Law about it: Whatever can go wrong, will. And a corollary: If examples are chosen on the spur of the moment to illustrate a grammatical rule, they will as often as not be wrong or be the exception that disproves the rule.

To illustrate: Last week the teacher in two consecutive classes found herself the victim of the Murphy's Law of Grammar Teaching. In the first class, while looking at an otherwise stunning student essay being critiqued by the class, a student questioned one sentence (there being nothing much else to be critical of)—"A plant grows slow."

"Shouldn't it be, 'A plant grows slowly'?" the student asked.

"Of course," replied the teacher. Pausing, the teacher reconsidered. "Wait a minute," she shouted, seizing the opportunity to teach a grammatical rule. Racing to the board, she wrote: After *be, become, grow, seem, appear, sound, taste, look, feel, smell,* use a predicate adjective to describe the verb. "Thus," she exclaimed, "A plant *grows* slow."

Driving home, reviewing the day's teaching, as is her wont, she thought to herself, "A person grows weary, not wearily; the eyelids grow heavy, not heavily; but a plant grows slowly, dammit!"

In the next class it was sentence combining—thus the need to teach participles.

"Participles?" questioned the class. "What are those?"

"Easy," said the teacher. "They are verb-like things that act not as *verbs* in the sentence but as *describers*." Teacher and class proceeded through the *-ing* forms, the *to* forms, and arrived at the *-ed* forms.

"Now, the way to find the participle is simply to take whatever verb form goes with 'had' and *voila!* you can make a verbal adjective." Frowning in concentration, the teacher tried to think of an example. She wrote "frown" on the board. Then, "Frowned, the student wrote. . ." Her hand paused. "Scratch that," she told the class. "It won't work."

"OK, give me an active verb, any active verb," she challenged the class.

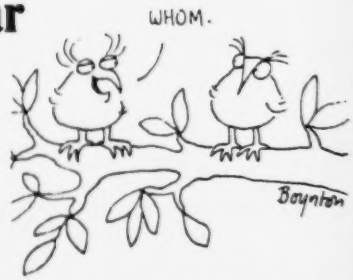
"Walk," they said.

"Walked, the child . . . . No, scratch that. Give me another."

"Run," they chorused.

"Run, the runner . . . ," she wrote. "Scratch that." Turning back to the board she tried again: "Runned-out, the runner collapsed at the foot of the pedestal." She smiled wanly. "There, you see," she said, peering at the board through her bifocals, uneasy with the example.

As she returned to the lectern, she noticed a student writing on the board. He had erased "runned-out" and was writing "fatigued."



"Thank you, John," she said weakly. And, turning to the class, continued, "Next hour we will take up agreement."

Fatigued, runned-out, disgusted with her chosen profession, the teacher dismissed the class early, drove home, and went to bed, pondering Murphy's Law in the classroom.

Armed with a B.A. in English from Pomona College and an M.A. in Education (with a specialty in the teaching of writing) from San Francisco State University, Patricia Peterson has taught writing in high school and for the last eight years at Los Medanos College in Pittsburg, California.

COMMUNITY COLLEGE TEACHING METHODS

A Strategy for Basic and Developmental Writing

by RICHARD HASCAL
College of San Mateo and
Chabot College

We live in the most complex times in history. Such technological advances in our society as highly sophisticated computer science and its various "high tech" industries—especially in California—require educators of all disciplines to be

aware of the futures awaiting their pupils. Instructors today must continue to teach the rudiments, but also must make them applicable to the academic and/or career choices toward which such a society leads today's students.

It is not enough today for an English teacher to choose a course text and plan a curriculum; he must first consider student needs and the means by which he may effectively meet them. It is not enough simply to settle into a comfortable teaching format and use the same approach semester after semester, without regard for the changing needs of the student.

The time is now, the need is now, for qualified, competent instructors to explore teaching methods, texts, and all other instructional aids. Only by taking this responsibility can today's English instructors successfully inspire students to achieve the writing skills they will need to face their future.

APPROACHING BASIC AND DEVELOPMENTAL WRITING

Basic and developmental writing classes are comprised of diverse students with diverse backgrounds. They may be fresh from a local high school, returning after many years away from school, or, perhaps, altogether new to this country and its language. What they share, however, is the challenge of the basic tenets of English. Thus, these courses serve as a two-tiered program designed to prepare such students for Freshman Composition.

The objectives of such courses are simple, yet far reaching: to stimulate an interest in reading; to identify an author's main idea; to create proper sentence, paragraph, and essay construction. For maximum success, such classes must be taught as reading-writing-lecture-discussion courses.

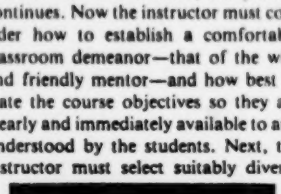
In the basic skills courses, the challenge is to make students respond to material, which in their past—for whatever reason—they have not been successful at mastering. The objective, therefore, is to show that basic principles of English can be comprehended, that they are applicable, and that the learning process can actually be enjoyable.

THE PLANNING PROCESS AND CHOOSING TEXTS

The planning process begins with the selection of texts. Unfortunately, instructors must select their texts long before meeting their classes. They hope, however, that with the right blend of expertise, foresight, and luck they have made the right choice.

In these courses, I choose texts as supplementary support for my lectures. For example, a simple rhetoric-reader and a basic skills handbook work well to support the foundations of expository writing. If the class level is more sophisticated—and this can be determined early—I might also include short fiction to inspire reading for enjoyment, critical thinking, and discussion.

Once texts are ordered, the process continues. Now the instructor must consider how to establish a comfortable classroom demeanor—that of the wise and friendly mentor—and how best to state the course objectives so they are clearly and immediately available to and understood by the students. Next, the instructor must select suitably diverse



teaching strategies—*i.e.*, workshops, peer evaluations, guest speakers, visual aids—that will keep the students interested in the course and best aid them in learning the material. The chances for success are greatest when the course balances lectures, discussions, and small group workshops (which allow the students to work through challenges together and to benefit from each other's insights). This is an effective approach for encouraging students to realize their potential.

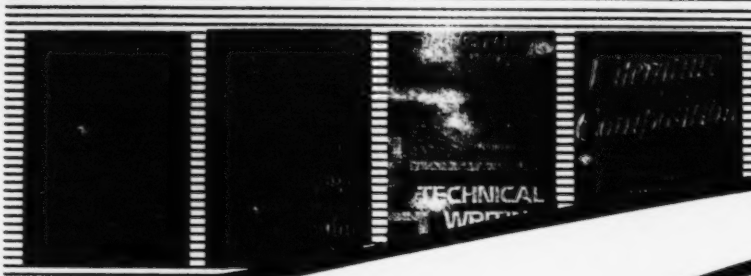
PARTICIPATION STRATEGIES AND EVALUATION

In basic and developmental writing courses students are often hesitant and uncertain of their own ability. It is important, therefore, early in the course to begin asking questions and allowing time for students to consider and respond. This establishes classroom expectations and inspires students to think before attempting an answer. It also lets them know that if they do not attempt to answer, the "right" answer is not necessarily forthcoming from the teacher. Since the primary goal here is to bolster, not discourage confidence, correct answers should be praised and wrong answers treated with tact.

Above all, the instructor must encourage the students to participate. Student involvement in class discussions provides many benefits: it builds self-confidence, makes class time move swiftly, allows new ideas to grow, clues in the instructor as to where students are "coming from."

Evaluations should focus on written products, small and large group participation, and individual conferences. As college-level courses, these classes must maintain high academic standards, but these must be off-set against the community college's goal to properly serve the entire community.

(Continued on Page 10)



AN INSIDE LOOK
AT THE BEST IN ENGLISH

THE SCOTT, FORESMAN HANDBOOK FOR WRITERS
Maxine C. Hairston and John J. Ruszkiewicz
The University of Texas at Austin

This innovative new handbook's research-based, hierarchy-of-errors approach helps students establish priorities for improving their writing. Eye-catching, four-color icons guide students in distinguishing major points of rhetoric, grammar, and usage from comparatively minor ones. "Troubleshooting" sections identify common problems and offer solutions, while "Fine Tuning" sections cover the refinements. Thorough treatment of MLA documentation style includes more than 60 model bibliographic entries (on tinted pages for easy access) and step-by-step tracking of a student research paper. Thematic exercises and examples, clear explanations, and the authors' encouraging tone and fresh approach make this a truly useful handbook that belongs on every beginning writer's reference shelf.
1988/850 pages/illustrated/hardbound/with an unparalleled supplementary package for instructors and students

READING WITH CONFIDENCE
Helen W. Gilbart
St. Petersburg Junior College

This new guide to critical thinking and reading development encourages students to read for purpose, build skills, evaluate what they read, and practice new thinking and reading habits. Topical practice readings stimulate discussions and encourage further study, while thirty additional readings from a variety of disciplines help students transfer reading skills to actual college work.
1988/336 pages/illustrated/softbound/with Instructor's Manual and Audiotapes

STUDY AND THINKING SKILLS IN COLLEGE
Kathleen T. McWhorter
Niagara County Community College

Focusing on the thinking skills implicit in college study, the author presents learning strategies to enable students to improve comprehension of text and lecture materials. The practical emphasis on decision making, problem solving, material assessment, coping with pressure and stress, dealing with test anxiety, and managing time gives students a solid foundation for success in college studies.
1988/350 pages/illustrated/softbound/with Instructor's Manual

WRITING AND READING ACROSS THE CURRICULUM
THIRD EDITION
Laurence Behrens
University of California, Santa Barbara
Leonard J. Rosen Bentley College

This combination text-anthology bridges the gap between writing for composition courses and for other disciplines by providing the opportunity to practice the essential skills of summary, synthesis, and critique. Part I discusses these skills and takes students through the process of writing essays based on sources. Chapter 1, "Summary," has been condensed, and Chapters 2 and 3, "Synthesis" and "Critique," have been rewritten and expanded. Part II includes clusters of interdisciplinary readings by sociologists, economists, physicians, folklorists, and specialists from other fields. The new edition includes three new chapters, "Varieties of Humor," "Gender Identity," and "International Terrorism."
1988/646 pages/softbound/with Instructor's Manual

FROM COURSE TO COURSE: A Beginner's Guide to College Writing
Judith Lambert and Jane Peterson
Richland College

Students learn by doing, through this developmental text's numerous activities that teach the composing and critical thinking skills necessary for success in college. The across-the-curriculum approach — short textbook readings and writing assignments for various audiences and purposes — helps students transfer writing skills to assignments in other college courses.
1988/352 pages/softbound/with Instructor's Manual

WRITING WITH CONFIDENCE
THIRD EDITION
Alan Meyers Harry S Truman College

This popular, process-oriented text/workbook offers native and non-native speakers essential instruction and practice in basic writing skills at the sentence, paragraph, and essay levels. Each chapter features simplified grammar discussions and well-paced exercises that lead students from simple to more complex writing assignments.
1988/410 pages/spralbound/with Instructor's Manual

TECHNICAL WRITING
FOURTH EDITION
John Lannon
Southeastern Massachusetts University

Highly acclaimed for its translation of rhetorical theory into real-world practice, this best-seller once again offers outstanding models, assignments, projects, short cases, and exercises that parallel the writing tasks students will face on the job. The new Fourth Edition includes more examples that focus on the workplace and that explain and analyze new technologies; greater emphasis on writing on the job and on audience analysis; new discussions of computer graphics, visual aids, document design, and the interplay between audience and format; a new appendix on word processing and desktop publishing; and task-oriented interactive software, "Style Editor," that guides users through some essential style decisions made by writers in the workplace.
1988/624 pages/illustrated/softbound/with Instructor's Manual, Two-color Transparencies, and Interactive Software

COMBINATIONS: Beginning Strategies in Thinking and Writing
Dorothy M. Berger
San Diego Mesa College

Developmental writing and intermediate-advanced ESL students learn to write correct sentences, paragraphs, and essays through sentence-combining exercises that teach grammar using sustained passages of various rhetorical types. Exercises range from simple to complex and include a balanced mix of personal and objective writing.
1988/304 pages/illustrated/softbound/with Instructor's Manual

THE DEVELOPING WRITER A Guide to Basic Skills
THIRD EDITION
Martin M. McKoski and Lynne C. Hahn
The University of Akron

This flexible text provides all the examples, instruction, and practice students need to develop writing control and confidence. The new edition includes greater emphasis on the writing process, 21 readings by student and professional writers, new collaboration activities, and revised coverage of sentence combining.
1988/400 pages/illustrated/softbound/with Instructor's Manual

LITERATURE FOR COMPOSITION: Essays, Fiction, Poetry, and Drama
SECOND EDITION
Sylvan Barnet Tufts University
Morton Berman Boston University
William Burto

Written and compiled by a team of highly respected authors and composition teachers, this anthology introduces students to literature while helping them improve their skills as writers. Part I focuses on summary, comparison, and analysis while emphasizing the reader's response to texts. Part II is a thematic anthology of classic and contemporary pieces, many new to this edition — 16 essays, 35 stories, 44 poems, and 8 plays in all. Each selection exemplifies first-rate writing, providing students with models of clear thought and its expression. Three thematic sections have been added: "Strange Worlds," "American Dreams and Nightmares," and "The Individual and Society." Part III discusses the ins and outs of writing about fiction, poetry, and drama.
1988/800 pages/softbound/with Instructor's Handbook

THE WRITER'S I Personal Viewpoints for Reading and Writing
Sheena Gillespie and Linda Stanley
Queensborough Community College

This thematic reader moves from autobiographical and personal to expository and persuasive writing. Each selection offers students a sense of the person behind the pen and includes an author headnote, discussion questions, suggested topics, and quotations to encourage freewriting, prewriting, and journal keeping. Two essays per chapter are analyzed to offer specific guidelines for students.
1988/368 pages/softbound/with Instructor's Manual

WRITING: A Short Course
Elizabeth Cowan Neeld

This practical, accessible text first helps students assess their writing and then provides exercises, writing lessons, detailed assignments, and sample writing selections to help them build on their strengths and overcome weaknesses. Special "Linking Writing with Work" sections point to the importance of good writing skills beyond college.
1988/300 pages/softbound/with Instructor's Manual

SCOTT, FORESMAN/LITTLE, BROWN
COLLEGE DIVISION

For more information, write to Meredith Hellestrae, Department SA-IE, 1900 East Lake Avenue, Glenview, Illinois 60025

SIX WORKSHOPS HIGHLIGHTED

ECCTYC's Biennial Statewide Conference —15-17 October 1987

Three very pleasant October days found several hundred community college English teachers eagerly attending the twenty-one sessions offered at ECCTYC's Biennial Statewide Conference, at the Westin South Coast Plaza Hotel. Although future issues of *inside english* will feature longer articles generated by various conference presentations, below are brief descriptions of six of those workshops.

POETRY: COMMUNITY COLLEGE FACULTY READ THEIR POEMS

Two fine poets, who are also English instructors, read their work to an interested audience.

Rose Hawkins Brown (Rose Furuya) of Allan Hancock College included in her reading "Proud Upon an Alien Shore," a seven-part poem of her family's history, beginning with her grandfather's coming to America in 1921 and including her birth in the Japanese detention camp in Poston, Arizona, during World War II. Part III of the poem—"Issei Wife and Mother"—is the prelude to that event.

ISSEI WIFE AND MOTHER

In this land
There is no time for poems.
Sun-up to sundown
We chase the ripening crops
Each season thrusts into the next,
Stretching into years as my
stomach swells
Again and again, with life and love
And laughter.

Suddenly
Angry neon dragonflies
Pierce the quiet dawn
And the dream is gone,
Severed by the endless drone
Of warplanes over Pearl Harbor.

Oh, my frightened children,
You scatter like cherry petals
On a hot spring day
And I am helpless.
I want to tuck you under my wing
Like a mother sparrow.
I want to shield you
From this gathering storm.

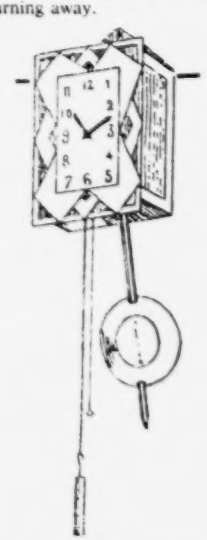
DeWayne Rail of Fresno City College read selections from his manuscript *The Field of Crows*. One section of the manuscript is a series of poems entitled "The Book of Days."

THE BOOK OF DAYS

The Day it Rained

This will be remembered as the
day it rained.
I stayed in and shuffled papers
Like a landlord plotting a raise in
rent.
Outside, things went bad.
Good tools began their slide to the
junkyard.
Animals suffered in their flimsy
shelters
While rain poured in: some
chickens, a dog, a cat.
Tomorrow I will have to face
them, indignant tenants.

But this will be the day I couldn't
care less.
This will be the day I laid aside my
guilt
Like a god. This day I learned
indifference.
When the cat scratched at the
door, I lit my pipe.
When the dog whined, I just
wasn't there.
I couldn't foresee any of this.
All day I stared at the sky, lazy
and fat in my robe.
In the big hall mirror, I practiced
turning away.



After their readings, Furuya and Rail answered questions from the audience and spoke about such things as their methods of composition, the various sources of their material, and getting published.

—BOB RIPPY
San Bernardino Valley College

READING FOR PLEASURE: RECENT BOOKS

Looking for some good books to read? Want to add more titles to your unread stack? If so, here's a lengthy list of suggestions mentioned by some of your colleagues at the "Reading for Pleasure" session. We make no guarantee of accuracy of titles, names, or spelling, since poor Bob Archer (Mira Costa College) had to jot these down quickly, sometimes frantically, as people eagerly tossed them out. Happy reading!

Martin Amis, *Money; Success*
John Banville, *Copernicus*
Kepler
Mephisto
The Newton Letter
John Barth, *Tidewater Tales*
Vera Brittain, *Testament of Friendship*
Testament of Youth
T.C. Boyle, *Water Music*
Budding Prospects: A Pastoral
World's End
Meta Carpenter, *The Lover and a Carpenter*
J.L. Carr, *A Month in the Country*
Raymond Carver, *Cathedral*
Marguerite Duras, *The Lover*
Ellen Gilchrist, *Victory Over Japan*
Victoria Glendenning, *Elizabeth Bowen: A Biography*
Noah Gordon, *The Rabbi*
The Physician
Aiden Higgins, *A Balcony on Europe*
Diane Johnson, *The Shadow Knows*
Burning
Lying Low
Fair Game
William Kennedy, *Ironweed*
Primo Levi, *If Not Now, When?*
Morgan Llewelyn, *Grannia*
The Lion of Ireland
David Lodge, *Changing Places*
Small World
The British Museum Is Falling Down
Jay McInerny, *Bright Lights, Big City*
Larry McMurtry, *Lonesome Dove*
Moving On
Last Picture Show
Jeffrey Meyers, *Hemingway: A Biography*
Barbara Pym, *An Unsuitable Attachment*
Excellent Women
Autumn Quartet
Wallace Shawn, *Aunt Dan and Lemon*
D.M. Thomas, *The White Hotel*
Ararat
William Trevor, *Elizabeth Now*
Fools of Fortune
Marina Warner, *Joan of Arc*
The Myth and Cult of the Virgin Mary
The Last Dowager Empress of China
Lee White, *High Strut*
John Edgar Wideman, *Brothers and Keepers*
Sent for You Yesterday
Theodore Wiezner, *The Car Thief*
The True Detective

—DICK LUNDQUIST
Cabrillo College

CRITICAL THINKING: TWO APPROACHES

Marlys Mayfield, College of Alameda (ret.) and Patricia Ross of Cal State, Bakersfield, presented, independently, many interesting ideas regarding critical thinking. Ms. Mayfield wrote an article, "Critical Thinking: Defining the Critter and Staking Out its Territory," for the March 1984 issue of *inside english* in which she laid out her main ideas. She has also published a book, *Thinking for Yourself* (Wadsworth). Her approach is not one of formal induction and deduction, but one of observing before evaluating according to a standard. She came to her approach because of problems she observed in students who are too consistently impulsive in their approaches to thinking and writing. Hers is, in a sense, a remedial course in critical thinking. Students lack the ability to follow instructions—one of the most advanced of thinking skills, she says; they observe poorly, often fantasize instead of seeing the physical details, and lack the vocabulary to describe. They cannot state facts; they give inferences instead, confuse fantasy with reality, find reality painful, and cannot separate assumptions, recognize viewpoints, evaluations, opinions.

Ms. Ross applies critical thinking to writing classes in literature. She depends on Roger Garrison's techniques: when students write, they learn; and her classes are organized of conferences. Students practice analytical writing as a skill analogical to tennis as a skill: they practice psyching out an opponent. The conferences, then, become discussions of their writing and their reading problems. They need to understand reading as a process, to be able to predict what is coming, to see ahead. She finds the students unprepared, not having the steps to carry out the process. Her emphasis is to put critical thinking to work in the class itself. She provided the audience with an extensive bibliography of sources dealing with conferences, critical thinking, and literature.

—GORDON TAYLOR
Yuba College

(Continued on Page 7)

News From Our Regions

REGION I: NORTHERN CALIFORNIA

Directors: Ken Cooney, *Shasta College*; Gordon Taylor, *Yuba College*.

GORDON TAYLOR, director of Region I, will represent ECCTYC at the Academic Senate of California Community Colleges conference in November. He will report on the conference in his Sacramento Scene report (see p. 9).

REGION II: SAN FRANCISCO BAY

Directors: Jerry Herman, *Laney College*; Gloria Reid, *Ohlone College*.

JACK GILL (College of San Mateo) will be ECCTYC's liaison at the California State University English Council meeting in November.

SUSAN PETIT (College of San Mateo) will present "The Scholar in the Two-Year College: Magritte's Mermaid or Chiron" at the Modern Language Association annual conference. She is one of four speakers at session #529—"Scholarship in the Two-Year Colleges—sponsored by the Discussion Group on the Two-Year College. **MELISSA SUE KORT** (Santa Rosa Junior College) will preside over the session.

REGION IV: NORTH VALLEY

Director: Mary Ann Cox, *San Joaquin Delta College*.

It is with deep sadness that we report the death of **BOB MOGNIS**, former director of Region IV. Bob was one of ECCCTYC's founding members, an important supporter of all its activities, and an outstanding representative of the teaching profession. He will be greatly missed by all who knew him.

REGION V: SOUTH VALLEY

Directors: William Decker, *College of the Sequoias*; Charles Lynes, *Fresno City College*.

Congratulations to **PAUL KASER** (Kings River Community College), recipient of the California Association of Teachers of English Annual Classroom Excellence Award.

REGION VII: NORTH LOS ANGELES

Directors: Bruce Anders, *West Los Angeles College*; Veloris Lang, *Glendale City College*.

RAE BALLARD, chair of the English Department at Pasadena City College, will be the respondent at the MLA session #333—"Mary Austin: A Revelation." She is the only English instructor from a California community college participating in a session other than the one specially designed for community colleges.

Two English instructors from the Los Angeles Community College district led workshops at the Twelfth Annual UCLA Chancellor's Conference on Composition and Literature: **JUDITH ROSE** (Los Angeles Trade-Technical College)—"Students Thinking for Themselves: The Teacher's Role"—and **ROSE NAJAR** (East Los Angeles College)—"Small Group Response to Writing."

REGION VIII: SOUTH LOS ANGELES

Directors: Robert Dees, *Orange Coast College*; Lois Powers, *Fullerton College*.

Also presenting at the Discussion Group on the Two-Year College's session on "Scholarship in Two-Year Colleges" at the MLA will be **WILLIAM A. HEFFERMAN** (Saddleback College). He will speak on "Writing Textbooks: Why and How We Do It."

Saddleback College was also well represented at the Eighth Annual Conference, Pacific-Western Division of the Community College Humanities Association, 12-14 November 1987. **CONSTANCE M. CARROLL**, President of the college and Chair of the California Council for the Humanities, gave the keynote address. In addition, **PRICILLA AGNEW, LYN BECKTOLD, PATRICIA GRIGNON, MICHAEL MERRIFELD, VIRGINIA MACIVOR MEYN, DANIEL RIVAS**, and **JAN SMITH** were presenters or moderators at the conference.

ACROSS THE REGIONS

Joining those from Saddleback College as presenters and moderators at the CCHA Pacific-Western Division Conference were instructors from fourteen California community colleges: **MARINA V. SMITH** (Antelope Valley College); **ROGER ROBIN EKINS** (Butte College); **ANN STEPHENSON** (Cabrillo College); **BEVERLY COTTON** (Cerritos College); **DON PORTER** (College of San Mateo); **MARGARET BOEGEMAN, NEILL COONEY**, and **CARMEN DECKER** (Cypress College); **LINDA NIBLEY** and **LEONARD DEGRASSI** (Glendale College); **REBECCA WELCH** (Irvine Valley College); **PAUL KASER** (Kings River Community College); **JUDITH SALZINSKI** (Orange Coast College); **KAY DABELOW, ELTON DAVIS, LISA DAVIS**, and **PHYLLIS MAEL** (Pasadena City College); **DOUG TOOHEY** and **SHARON WHELAN** (Rancho Santiago College); **FRANCISCO HINOJOS** (Skyline College); and **BARBARA BILSON** (Santa Monica College).

SIX WORKSHOPS

(Continued from Page 6)

WRITING AS ROLE PLAYING

As a bridge to more formal writing assignments, I use Situational Writing Activities to help demonstrate to students that writing is really communicating and that communication depends upon that writing is really communicating and that communication depends upon *purpose, audience*, and *strategies*. I provide student-writers with activities that have the power of authenticity about them and that are heavily geared toward the writers' being sensitive to their audience.

Then I have students work through the entire writing process (in groups); their final products are evaluated/graded by me. I give students the option of being evaluated by cassette tapes. For this, I read their papers into the tape and think aloud as I do so. The advantages are many: 1) personal and individual help and reminders from me; 2) in-depth explanations of points of confusion; 3) mini-lessons on punctuation and other areas of mechanics; 4) real communication takes place; 5) a psychological plus for students—no red marks on their papers; and 6) students absolutely love it!

The following is a sample of such a Situational Writing Activity;

30. *Missed Alimony Payment*

Situation:

You and your ex-spouse had a very rough divorce. Now, after three years, the feelings between you are still bad. Your spouse's lawyer stays on you like glue, it sometimes seems.

The alimony check you were supposed to have in the mail over two weeks ago has not yet been sent, and the lawyer, once again, is on your back. You do not need to be hauled into court again. You have enough problems as it is.

Your Task

Write a letter to your ex-spouse telling why the expected alimony check has not yet been sent.

Points to Keep in Mind:

1. Your ex-spouse is probably very angry by now.
2. Your ex-spouse's lawyer will probably also read this letter you are sending.
3. It is also possible that the letter might someday be used against you in a court of law.

Your Objectives:

1. To satisfy your ex-spouse that the money will be coming—eventually.
2. To buy yourself a little time, so to speak.
3. Your words must be clear to understand, they must be soothing (to some extent), and, most of all, they must be convincing.

—MIKE MEYER
Riverside Community College

SENTENCE COMBINING REVISITED

After a brief overview of sentence combining theory and research by Rose Hawkins and Bob Isaacson of Allan Hancock College, the forty-five English teachers who attended the workshop became students once again, working in small groups to combine sentences, arguing over syntax, and scribbling newly created sentences with Magic Markers onto butcher paper.

"Tucker was a Winnemuccan trucker!"
"No! He was an out-of-luck trucker."

It was noisy. The small conference room was transformed into a lively classroom as we taped up sentences to form a whole paragraph. The groups read their sentences aloud, and we discussed options in rhetoric, grammar, syntax, and transitions. We listened, we read, we collaborated, we wrote, we talked, and we questioned. When the seventy-five minutes were over, we felt the same as we do each time a class is over: tired, but strangely happy.

—ROSE HAWKINS
Allan Hancock College

THE POST MODERN STUDENT ESSAY

In his presentation on the Post-Modern Student Essay, Gary Hoffman of Orange Coast College explained ways to break away from the traditional three-to-five point thesis-stated essay. He explained how precedents in art, poetry, and magazine articles led him to develop structures he refers to as "double exposures" and "thirteen ways of looking at a blackbird."

Bob Guthrie, a writing consultant, explained how he uses magazine advertisements to dramatize the important elements in traditional essays. He used many examples to demonstrate these elements and made a distinction between his use of advertisements as opposed to

viewing ads as only a propaganda tool—something, he pointed out, they usually are.

—GARY HOFFMAN
Orange Coast College

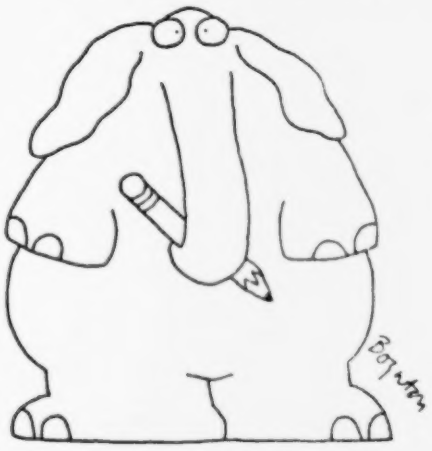
TWO BOOKS WORTH LOOKING AT

by **MARLENE GRIFFITH**

Judith Summerfield and Geoffrey Summerfield, both of Queens College in New York City, have written what may be a sleeper: a composition book that integrates much of what we have learned the past twenty years. It is called *Frames of Mind: A Course in Composition*.

I am attracted to this text because it does not reduce writing to a series of "skills." Nor does it try to present a pastiche that moves from free writing to how to formulate a thesis sentence, with a quickie on sentence combining somewhere in-between—an effort to please all that defeats all. And most importantly, it does not take as givens the many artificial splits that seem to pervade so much of composition teaching and thinking: personal experience writing vs. academic writing, narrative vs. exposition, creative writing vs. expository writing, to name a few. In that way, this is a book that heals by synthesizing.

The Summerfields know how and why talk differs from writing, and also how writing is embedded in talk and in inner speech. They draw out that connection and provide ample opportunities to practice it. To ignore that connection is, I think, to separate the writing that students have to do in college from their own sense of themselves, and leads to the kind of alienation and subsequent dull



writing we all hate to read. The Summerfields define academic writing as expressing "the life of your mind." It follows that such a process begins with inner speech.

Two principles underlie this text (both the principles and the language owe much to the work of James Britton):

1) *that writers gain perspective when they write for increasingly distant audiences;*

—The first section of the book, "Self and Others," moves from journals written for self to writing for others, to "academic" writing. What is different is that the authors show students how to place personal discovery writing within a larger context and how to see within the larger context—be it the history book or sociological treatise—the personal experience.

2) *that what is important is the* **interplay** *between writing from within the experience (as participant) and writing from outside the experience (as spectator) because it generates perspective, understanding, and writing options.*

—This dialectic between the participant and spectator pervades the entire book; the central chapters, "Seeing from Within: Participant Texts," and "Seeing Whole: Spectator Texts," focus on it exclusively. (See also Chapter 3 of Britton's *Language and Learning*.)

Throughout, there are many different kinds of models and examples—student writing, student reflections and reactions, professional writing, photographs, transcripts of class discussions—and there is lots of in-class practice. The whole book practices not so much the transition from experience to idea and meaning as the integration of experience, idea, and meaning. I use "practice" in both its meanings here: as in *rehearsal* (and therefore continuing need for improvement) and as in the *the endeavor of someone highly trained* (as in the phrase, *the practice of medicine*). And because this book keeps experience central as it moves to the larger context, experience comes to mean the on-going experience of the mind.

The Summerfields also get the student-writer to look at the language—at how, for instance, a participant account differs from a spectator account; at how spectator accounts differ from each other. The vocabulary the authors choose (parataxis, hypotaxis) is different from what we usually find in composition books, but they explain it clearly; they teach students how to recognize and use that language, not as grammar, but in order to understand the connection between what a text says, how a text says it, and how the reader responds to it. The practice of reading and the practice of writing are interwoven throughout.

Another plus is the many fresh readings in this text. Sei Shonagon's *Pillow Book* (used in the opening chapter) is for me a new and charming model for "telling facts" or "telling thoughts." There is a letter by F. Scott Fitzgerald to his daughter, a Ted Hughes poem, a Benjamin Franklin argument in the voice of a woman being prosecuted "for having a Bastard Child," a treatise on swifts by biologist Derek Bromhall, an excerpt from Edith Bones' prison journal, newspaper accounts and fillers—the authors have read widely, not remained within a narrow canon. Yet all the readings and tasks are variations of getting student writers to shift distance and change roles without sacrificing their investment in what they are writing. The book shuns the mechanical exercise that separates the writer from the task.

This book, then, is by teachers who know that we learn to write by writing, not by being told how to write. Nevertheless, the Summerfields seem to forget this in their last and, to my mind, weakest chapter on "Writing as a Member of an Academic Community." But depending on the class and our own temperament, we may well introduce our own, longer tasks near the end of the semester. They will, I think, follow naturally from what the Summerfields give us to work with.

Another reservation may be their very strong presence on the page. They speak directly to students, once going so far as asking them to "drop us a line" if something important seems omitted. Often they ask a question and then offer their own analysis, perhaps as a model of how to approach such a task. Their voice (and mostly they speak as one voice) is so clear and so strong, it could pre-empt the classroom teacher. And yet what they urge—engagement in and response to text, be it one's own or some other writer's—becomes such a collaborative act under their tutelage that the exciting activity, it seems to me, is left to happen among those who share the classroom.

Because it describes and follows the various uses of language we all employ, this becomes an egalitarian book and can, I think, be used at various levels. I can imagine my least prepared pre-1A students writing excellent participant texts, beginning to write spectator texts and so beginning to understand the uses of each, and at the same time I can imagine my best 1A students having a ball. I can also imagine borrowing from this text and using some of their ideas in the course I already teach.

That is true, too, of a companion volume by the same authors, *Texts & Contexts: A Contribution to the Theory and Practice of Teaching Composition*. Written for teachers, it provides much more

detailed discussion of the theory behind *Frames of Mind* and many additional suggestions and examples. I also find that the notes at the end of each chapter add up to a rich bibliography.

Ironically, a problem of audience plagues this book. Some of their key terms, for instance, such as "hypotaxis" and "parataxis," are here used without explanation, as if we teachers all knew them. I, for one, did not. Such presumed shared language excludes, and so suggests—quite falsely, perhaps—an arrogance that may put off many of us. But I hope it won't. *Texts & Contexts* seems to me a genuine contribution, useful to many teachers, regardless of what text or what approach they use.

Both books are based on study, on vision, and on experience with and respect for students not unlike those we teach. I urge you to take a look. Their aim is ours. In the Summerfields' own words, they want to invite and provoke students "to enter, to take on, 'academic' roles without falling into the lassitude and apathy of alienation, [and to] discover, in the process, that political, social, ideological consciousness enriches, not denies, the phenomenal richness of what has happened to them, personally, what they have personally known" (*Text and Contexts*, p. 295).

☐ Summerfield, Judith and Geoffrey Summerfield. *Frames of Mind: A Course in Composition*. New York: Random House, 1986, 378 pp.

☐ Summerfield, Judith and Geoffrey Summerfield. *Texts & Contexts: A Contribution to the Theory and Practice of Teaching Composition*. New York: Random House, 1986, 304 pp.

INTEGRATING READING, WRITING, AND LANGUAGE SKILLS FOR BEGINNING AND INTERMEDIATE WRITERS

by **LLOYD THOMAS**
Los Angeles Community College District

The real challenge for English teachers is to help all students—ESL, remedial, and transfer—learn to read, write, listen, speak, think, and master language skills in meaningful contexts. In fact, we all progress through cognitive equivalents of ESL, remedial, and transfer level skills each time we move to a new content area. For instance, to me, biology is a second language. At the beginning of my study of this new language, I might misspell the names of common nucleic acids or (horrors!) confuse the "syntax" in a long carbon chain. Later on in my study of this new language, I might be unable to write a clear explanation of mitosis—even though I'm quite good at writing a clear explanation of metaphor. As my understanding of the content improves, my mistakes will gradually disappear. Mere drill, separated from a meaningful context, however,

(Continued on Page 11)

PRESIDENT'S MESSAGE

Projects: Joint, Writing, and ECCTYC Board

Though the three items mentioned in the title seem, at best, disjointed, I assure you there is a connection, however tenuous. At the October Statewide Conference, hosted by ECCTYC, in Costa Mesa, I heard about and was questioned about these three topics each day.

In conversations with English instructors from San Diego, I frequently was asked why ECCTYC was taking such a hard line in regard to joint programs with University of California campuses, especially since the joint venture between San Diego Mesa College and UC San Diego was beginning to work and real

progress was evident. ECCTYC has no doubt the program is working. ECCTYC also has no doubt that it is working because of the efforts of San Diego Mesa's English Department; individuals like Muriel Davis, department chair, and Dennis Howard, coordinator of the program at UCSD, have slaved and have overcome tremendous obstacles to make this program work. It is working as well as it does because of their perseverance and because of the dedication of the San Diego Mesa English Department. No community college English department should have to face such unnecessary problems. As composition instructors, we have all heard that process is as important as product. And process is all ECCTYC is asking for. We want a statewide policy established to govern joint programs that involve community college English departments; we want no other English department to have to face the problems and headaches that were imposed on our colleagues at San Diego Mesa. Though their dedication has made the joint pilot program work, no one should be expected to have to expend such one-sided energy. Until a policy is established, ECCTYC will continue to urge departments not to enter into any joint agreements to offer courses/programs on four-year campuses.

Writing Projects, as well as joint offerings, were in the forefront of the ECCTYC Statewide Conference. Keynote speaker, Sheridan Blau of UC Santa Barbara, spoke eloquently about the California Writing Projects, encouraging community college English instructors to become an integral part of these writing projects. Knowing and respecting Professor Blau, I believe that he does solicit and encourage community college instructors to participate in the South Coast Writing Project, which he directs. However, I also believe that his perseverance is not shared by directors of the other project sites. The age old excuses—community college instructors can earn more by teaching summer session, and community college faculties are aging and disinterested in participating in professional development programs—no longer ring true. Too many of the Writing Projects are slaves to the "invitational system": a system that allows past project members to submit names of individuals to be invited to participate in future programs. With so few community college English instructors having previously participated in Writing Projects, only a few past fellows exist to recommend their colleagues. I would urge interested instructors to contact the Writing Project director in their area to express their desire to participate and also to have their department chairs/deans contact the director in support of their application.

Finally, there was a very special ECCTYC Board project as part of the conference, a project to honor the first two presidents of ECCTYC: Don Snepp and Gertrude Fujii. Jack Gill, current past-president of ECCTYC, began what he dubbed an "Alumni Luncheon" at a statewide conference eight years ago. Immediately following the last session of the conference, there is a luncheon for all current and former Board members of ECCTYC. Jack has continued to coordinate such a luncheon after every statewide conference of ECCTYC. Usually they are purely social affairs, allowing old and new friends the opportunity to talk together. This year, for the first time, the traditional luncheon began with a very short greeting and presentation. Don and Gertrude were singled out as the founders and first presidents of ECCTYC, two special people whose very support had been the foundation upon which ECCTYC was built. The luncheon was dedicated to the honor of these two exceptional individuals.

As a final note, I would like to mention that the ECCTYC Board welcomed its newest member at the October 1987 Board meeting during the Statewide Conference. Because Andy Sacks is unable to complete his current term as a director of Region IX, the Executive Committee has appointed Linda Sherman of Riverside City College to complete his unexpired term. Linda joins Bob Rippy of San Bernardino Valley College as co-director of that region.

JIM CAGNACCI
City College of San Francisco

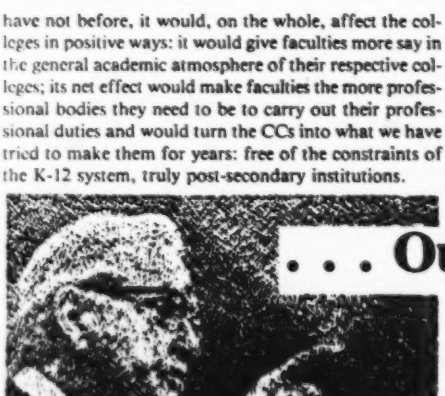
Community College Reform . . .

by GORDON TAYLOR
Yuba College

Assembly Bill 1725 (Vasconcellos) will be for the community colleges (CCs) what the constitution is for the State of California. It is for us one of the most important legislative acts in many years. It would define the CCs as a system and redefine it in ways that many people only dreamt of up until now; it is possibly the most important piece of legislation for the CCs since they were separated from the K-12 system some twenty-five years ago and some say since the law founding the junior colleges was passed in 1912. Only diehards and noodniks could object. The bill recognizes the faculties of the CCs as professional bodies capable of handling professional affairs in professional ways. It would put the faculties at the core of the colleges' institutional and academic programs and they would be materially involved in major decisions: for example, essential control of who would get hired (both part- and full-time), how they would be evaluated, the terms of tenure and who would get it. It does not directly involve teachers in curricular matters; Title V has already taken care of that.

AB 1725 would give teachers in the community colleges a professional status similar to what we see in the California State University (CSU) and the University of California (UC); teachers would be recognized for their expert knowledge and ability to teach, not for the fact that they were able to obtain a credential. It is a bill worth passing: it needs our support.

AB 1725 has not gotten the play in the colleges that it needs and deserves. Many people are even unaware of its existence, and many of those who are do not seem to know much about it. Even though it requires faculties to take on some aspects of the colleges' business that they have not before, it would, on the whole, affect the colleges in positive ways: it would give faculties more say in the general academic atmosphere of their respective colleges; its net effect would make faculties the more professional bodies they need to be to carry out their professional duties and would turn the CCs into what we have tried to make them for years: free of the constraints of the K-12 system, truly post-secondary institutions.



These would be changes in the colleges' professional status, not changes in their function: they would still be the primary place for remedial courses and vocational programs (these are both specified in the bill), grant the Associate Degree for various purposes, and provide the basis of an undergraduate education. AB 1725 mandates a core curriculum agreed upon by the Academic Senates of the CCs, the CSU, and UC. Students who complete the core would automatically receive an Associate Degree and be admitted to either the CSU or UC as a junior. The bill also mandates matriculation, and a number of provisions are related to affirmative action.

SACRAMENTO SCENE

. . . Our Action Is Needed

AB 1725 would give a whole different status to the Board of Governors (BG). This issue is not as yet completely worked out in the bill. A proposal, to be introduced soon, would establish the BG as something called a Coordinating Authority. The BG is now what is called a "state entity," which means that it is an agency of the state having the same status as the Departments of Motor Vehicles, Transportation, Health, and other such agencies. They must operate under the rules of the State's bureaucracy and Civil Service. Any person in the Civil Service may apply for any job that becomes available, and the BG must hire from within the pool regardless of the person's qualifications in educational matters. The proposal (see the Agenda, Item 5A, for the BG's meeting of October 1987 for more complete information) would abolish the BG as a "state entity" and set it up as a sort of statewide "local district" board. In other words, it would be a district board having the whole state as its district; its responsibility would be to coordinate the seventy or so districts in the state. Set up in this way, it would be free from the constraints it now suffers un-

(Continued on Page 11)

BASIC WRITERS

(Continued from Page 1)

ing a tally next to "weak conclusion," for instance, they'll be able to write a word that describes the problem more specifically, *i.e.* next to conclusion, they might write "none," "repeats essay," or "brings up new info." The chart helps ensure 1) that they understand my comments, as they must translate them to the appropriate niche on the chart, and 2) that after several papers, they can easily identify problems that seem to be recurring and get help. A list of errors might seem grim, but it allows students (and me) to focus on issues that concern them directly. (I do not mark all errors on every paper, particularly for students who have an overwhelming number of mechanical or syntactical errors.)

MY FAVORITE ACTIVITY
Swimming
is fun in a pool or in the ocean. In winter, when the water is cold outside, I like to go to an indoor pool to swim.
My favorite activity is to swim.
Indoor pool is a long drive away, so I am not able to go swimming as often as in summer.
Unfortunately, the
ENGFISH
Bonnie Tom

Scenario from last term:

Jason: "Margie, I have a million comma rule one errors on my papers" (only a slight exaggeration).

Margie: "Yep. Have you looked at the comma sheet?" (I've adapted Teresa Glazier's rules from *The Least You Should Know about English*; it's a manageable, six-rule system.)

Jason: "Yeah, and I think I get it, but I'm not sure."

Margie: "Okay. Let's look at the rules, then at a few of your 'million' errors." (We do so, with Jason making corrections on his papers.)

End of story: Jason makes no more errors with that rule.

This sort of interaction can take place during office hours or a class workshop, held once a week, in which we address individual writing issues. Students turn in portfolios a day or two before each workshop, and based on what I see on the chart, I assign them reading or exercises that relate to the problem areas. If they are having no particular problems, I may offer an essay or story to read that relates to one of their earlier writer's notebook entries; I may just have them work on a rough draft of their next paper. I keep a "deli list" on the board; if they want to talk to me about a paper or their chart or an exercise, they put their names on the board—like taking a number at the deli. I see them in the order that the names appear on the board. This prevents their wasting time waving hands at me, wondering when I'll be able to talk with them. These workshops, combined with the portfolio's exchange of information, do a great deal toward creating an engaged group of writers who look at their writing as a manageable process.

The other technique I owe in part to Barclay Wheeler of Evergreen College; he has used a variation of this for years for research papers in 1A. Quite simply, I have students read their essays aloud on cassette tape. We tell them all the time to read papers aloud. This gives them a procedure for doing so. At Foothill College, students in Basic Writing and 1A courses are required to take a corollary one-unit class, which usually means that they go to the Writing Center five times a quarter for consultations on their papers. I broaden their options so that turning in a taped version of an essay with the written copy counts as a visit to the Writing Center. They can make these tapes at the Language Arts Lab if they haven't a recorder at home. The results of this voluntary exercise last quarter were interesting: a number of my shyest students chose to do so, and they were delighted with my taped responses to their papers—a sort of high-tech Garrison method, I suppose, but it works. Taping their writing allows students to hear their prose, connecting the written word with the spoken word. It also encourages them to take their writing more seriously. It gives me another perspective of their work—Do they stumble at awkward spots? Do they correct orally, making the written "he do" a spoken "he does"? And the five minutes it takes me to tape a response, marking the text as I go, provides regular personal contact that can be difficult because of scheduling.

The final method for creating an "I, Writer" sensibility is, appropriately, the final exam. The assignment is one that I at first limited to 1A students; I now use it for my Basic Writing class, too. The final, a two-hour in-class essay, asks that students write an analysis of their writing portfolio. The 1A class, taught as a computer-assisted class using the Milliken word-processing program, writes a "final final" draft of each essay, polishing them carefully. They then write critical analyses, referring back to their essays to support the points they raise about their writing. I suggest that they break this analysis into several parts, looking at process and product (intro, thesis, support, conclusions, general style), but they need not limit themselves to this focus or approach. The Basic Writers, who have not been using the word processor, revise their favorite paper; the final draft goes into a class anthology, given to each member of the class and placed on reserve in the library for future classes' reference. They, too, write critical analyses of their portfolio work, using guidelines like those mentioned above. Both groups may bring in one sheet of preliminary writing in whatever form they choose.

The results have been delightful. Students who came in looking askance at my assertion that they were indeed writers and who looked befuddled when asked, "What is an essay?" write clear, concrete, entertaining essays on themselves as writers and on their work. They talk about process: "Have you ever shaken a Coke bottle, then opened it and watched it fizz? That's how I write. . . ." They talk about product, using quotes from their own work to prove assertions about good introductions, specific evidence, effective sentence style. They can talk, too, about particular problem areas, saying not "I hate punctuation and can't get it right," but "I seem to have a handle on punctuation, but I still have trouble with good old comma 6—commas around nonrestrictive clauses." Or they can talk about broader issues: "I need to work on pushing for more detail in my paragraphs; I sometimes run out of steam in the middle of the essay." In short, they are, in David Bartholomae's words, able to "name and manipulate their own idiosyncratic behavior as writers" (88).

Thus the portfolio—as a collection of writing and as a springboard for communication about that writing—allows students to come to grips with themselves as potentially powerful users of language.

As for this writer, I know, as my students know, that this bit of writing will need rewriting—words deleted, sentences changed, paragraphs shifted. But I look out the window now and see that the sky is clearing and the crimson rosellas are streaking across the sky. Time for afternoon tea.

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Work Cited

Bartholomae, David. "Teaching Basic Writing: An Alternative to Basic Skills." In *A Sourcebook for Basic Writing Teachers*. Ed. Theresa Enos. New York: Random House, 1987.

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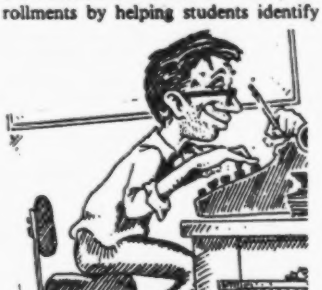
Margie Whalen is a full-time instructor at Foothill College. Before that she taught at the University of Maine and did a five-year stint as a freeway flyer between colleges in the Bay area. She spent the summer in Australia in search of Crocodile Dundee. While enjoying not teaching summer school for the first time in six years, she walked backcountry roads, read, wrote, and watched crimson rosellas.

TEACHING METHODS

(Continued from Page 4)

Indeed, it is no service at all to discourage students from continuing. Instead, our function is to maintain healthy enrollments by helping students identify



their strengths, not by burying them in their weaknesses. Toward that end, final evaluations should be tempered as the instructor considers the student's effort, performance, productivity, progress, and ability to begin the next level.

THE INSTRUCTOR

Today, more than ever, colleges and universities must choose the new additions to their teaching staffs wisely, because in so choosing, the fates of several qualified candidates and many many more students will be dramatically affected. The right instructor—the individual with knowledge and skill, experience and freshness, authority and humor—has the power to help create a better, stronger generation of students—students who, in turn, will become the teachers of tomorrow's generations. And if this "right" instructor effectively utilizes the myriad resources available to him, and does so with warmth, compassion, and enthusiasm, he may be the single inspiration to drive a student to greatness.

Indeed, these are complex times. Today's students face influences from mass media, various video seductions, and the threat of nuclear disaster. The instructor who effectively assists these young minds in making decisions and who helps them to communicate their fears and their desires—with focus and clarity—is one of the greatest contributions we can offer them.

That teacher is perhaps the last great bastion of our college system.

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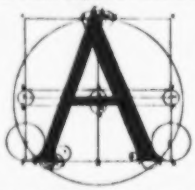
Richard Hascal has been teaching English at the community college level since 1982. He has taught courses ranging from basic and remedial to more advanced composition and literature, including "Film as Literature." In addition, he represented the San Mateo County Community College District in its London Semester, Fall 1986, and has worked extensively with various ethnic minority groups for whom English is a second language.



SO ALRIGHT ALREADY!

My students spell all right, *alright*
Frankly, I don't think it's worth a fight.
Proper usage turns their way, slow but steady
Although all write *alright* already.

KAY HAUGAARD
Pasadena City College

SACRAMENTO SCENE

(Continued from Page 9)

der and would be given more authority over its affairs and those of the CC system as a whole.

Credentials would be abolished to be replaced by certain minimum standards: such as, a master's degree for academic subjects, a bachelor's degree for vocational subjects. New teachers would be hired on contracts for four years instead of the current two years. They would receive a one year contract and, if rehired, another separate one year contract. If hired again, they would get a two year contract. At the end of that time, a totally separate decision regarding their tenure would be made. If their tenure were denied, they could be granted a fifth year contract to give them a chance to find other jobs; at the end of that year, they would no longer be employed by the district. Managers would not gain tenure as managers: they would simply have renewable contracts. Those who had not taught in a district would not have what are called "retreat rights"; they would have to go through the same process of hiring, evaluation, and review for tenure as any other new teacher.

The bill was passed late this year by both houses of the legislature with strong bi-partisan support and was then sent to a conference committee made up of six people—three (two Democrats and one Republican) from each house—to work out many remaining details. The committee will take the opportunity to reconcile differences between the various contending parties that make up the whole of the CCs. The Chief Executive Officers' organization, the California Community Colleges' Trustees' group, for example, are opposing those parts of the bill that give the teachers more influence and professional responsibility. The local boards oppose giving the BG and the Chancellor's Office more responsibility that might diminish their local control, or at least their perception of it. For some reason, these groups seem to think that people at their level are the only ones capable of making the proper kinds of decisions. And they are organized.

Individual teachers, faculties as a body, and faculty organizations need to let their legislators know what they think of the bill—that is to say, encourage them to pass it, mainly in its present form, but with the appropriate amendments. We also need to encourage the Governor to sign it. This is definitely a political operation: politics are the business of the Legislature and, consequently, of the schools to the degree that they need to deal with the Legislature and the Governor.

But there is also more: money. The bill appropriates $100 million dollars to carry out those things that would cost money: $53 million, for example, to hire new full-time teachers, $10 million for staff development, $7 million for instructional development and new programs. That means that we have to work to get the Gann limit removed. Several groups are circulating petitions to get a proposition to make certain modifications in its bases on the ballot in June 1988. Your local FACCC (Faculty Association of the California CCs) members and representatives have some, your Academic Senate can certainly get some if it doesn't have them already, and maybe even your local chapter of the union has some.

In addition, since the Legislature is not now in session (the new session starts in January 1988), our own representatives are available to visit our campuses to hear our views and to get commitments from. They need to hear from us. They and the Governor need letters from us as well to encourage them all to do the right thing. If you need information or help in discovering how to make sense of all this, Patrick McCallum and Larry Toy have developed a presentation, a sort of traveling slide show, that explains in detail what AB 1725 does and the problems of financing it. (For a brief overview of the whole bill, refer to "Sacramento Scene" in *inside english*, May 1987.)

The Academic Senate, at its Fall Conference (5-7 November), took up a number of important issues:

—AB 1725, of course, was discussed by a number of different people, consultants in a sense, from various organizations. All were, as one might expect, in favor of the bill and urged every one to help get it passed.

—The Intersegmental Coordinating Council (ICC or "Ik" as some like to call it, a name that the executive director much objects to) of the California Education Round Table, is made up of the heads of all the segments of education in the state: David Gardner (UC), Bill Honig (K-12), Bill Pickens (CPEC), Ann Reynolds (CSU), Jack Randall (Interim Chancellor, CCs), and David Winter (private schools). Mark Edelstein, who was president of the Academic Senate of the California CCs for the past two years, was appointed executive director. This body takes on the functions of the now defunct Articulation Council, along with others, and works with the Intersegmental Committee of the Academic Senates of UC, CSU, and the CCs.

—A General Education Transfer Curriculum, which was got up by the Senates' Intersegmental Committee, would allow students to complete their general education requirements and, theoretically, be able to have them accepted at any of the other institutions.

This year is as important a year for the California CCs as we have seen in a long time. We must keep abreast of events at the Legislature and at the Academic Senate as well as at the various other groups involved in the CCs. Call on the appropriate group for information and help when you need it; keep your ears open and your eyes peeled.

REVIEWS

(Continued from Page 8)

won't help me. Ideally, what I would like would be a biology "reader" which helped me pursue my somewhat tardy vocation as a biologist (by letting me read exciting, clearly written, cogently worded, precisely punctuated, accounts of real biological discoveries) at the same

time that it helped me become a more exact scientist by providing exercises and activities keyed to specific experiments and discoveries.

Biologists may search in vain for their "integrated" text, but Ciela Hoggatt has given all English teachers a book that reflects the distilled wisdom of many years spent teaching. Her text *The Writing Cycle* succeeds at the difficult task of meaningfully integrating reading, writing, and mastering language skills in context. Each chapter begins with a literary excerpt, which is to be read, discussed, and reacted to. The skills mastered in each lesson emerge organically from the literature.

Hoggatt has judiciously chosen and arranged her excerpts so that more complex skills are modeled in later chapters. Thus, she chooses excerpts from *My Antonia* and *O Pioneers* in her chapter on description, includes an excerpt from *The Red Pony* to demonstrate narration, illustrates classification and division with an excerpt from Roger Burns' *Knights of the Road*, uses an excerpt from *Tom Sawyer* when dealing with comparison and contrast, and demonstrates cause and effect by relying on a passage from *Brave New World*.

Let me do some descriptive writing of my own and delve into one of Hoggatt's chapters in more detail. For instance, in Unit Two, chapter three, Hoggatt uses an excerpt from Hemingway's *The Old Man and the Sea* (which she titles "An Old Man Fights Off Sharks") to provide a model of explaining a process. She revisits Santiago's battle with the sharks, showing how Hemingway's passage provides motivation, clearly spells out the necessary steps, and ends with a sense of completion. Next, since the passage is characterized by simple sentences, Hoggatt points out the basic subject-verb

and subject-verb-object patterns in the prose. When Hoggatt wants students to practice identifying these patterns, she provides them with Hemingway's sentences.

Hoggatt does the same thing with Hemingway's famous compound sentences, providing students with the basic rules and then letting them correctly punctuate Hemingway's work. Thus she helps students see how these important language skills help clarify and create meaning. Since the passage includes some very exact description of shark anatomy, Hoggatt gracefully moves to a

(Continued on Page 12)

ENGLISH 100

(Continued from Page 3)

their own opinions about what they read, they will be more apt to form opinions and express them on paper. I make "Perception" the overall theme of my course, and I tell them over and over again that they have enough experiences in the world to have something to say about assigned essay topics. We go through brainstorming and narrowing topics together, but they need encouragement at every step in order to learn to trust their own perceptions.

Because many of these students are not well read, we need to encourage reading at every opportunity, and we also need to find ways of adding content to the course. I have found that breaking the seventeen week course into two-week sections, with a different theme as well as a different mode for each, to be a good structure for adding content. For any given theme, such as "Health and Fitness" or "Prejudice," I assign readings on that particular theme, often show a movie, facilitate a class brainstorming session, and read a newspaper or magazine article on the theme as well. By the time the students are assigned an essay, they have some material to use or to react against. For example, for the two week section on "Prejudice," which is coupled with the comparison/contrast mode, the students are given a dictionary definition of prejudice as well as several quotes about various kinds of prejudice before we brainstorm together about the word. A number of readings may be assigned—one concerning blacks, one concerning women, and another concerning retarded people. We see a film, "Bill Cosby on Prejudice," in which Cosby, posing as a bigot, ridicules just about every racial, ethnic, or national group he can think of. Finally, the students are asked to write a comparison/contrast essay comparing two essays which deal with the use of language to discriminate against blacks and against women.

In the unit with "Death" as a theme, students are assigned readings on capital punishment, on death as a natural process, and on death as a protest (fasting by IRA members). Small groups are also assigned various ethical problems involving death (abortion, euthanasia, suicide in terminal illness) and asked to write argumentative dialogues on these problems. Then, all students view a two-hour video cassette of the movie *Whose Life Is It Anyway?* concerning a paralyzed man's decision to terminate treatment (the result of which will be his sure death) and are assigned an argument essay supporting or arguing against the character's decision.

Stimulating content is not all these students need to write essays; they lack mechanical skills and need to be motivated to learn these as well. But grammar is boring, and so is punctuation—especially if it has been drummed into one for ten years or so. Let's just admit this to our students and then encourage them to "get it" once and for all. But how can we do this? We can take advantage of the technology that is available—films, videos, the computer, and instructional tapes. Some students, at least, will find at least one of these technological tools to be the key to finally understanding the patterns of English grammar and punctuation. A few students may be stimulated by working on the computer for either grammar drills or learning to type and revise with a wordprocessing program. Others will find it burdensome, but they may enjoy instructional cassettes in a learning assistance center. Programmed texts for individualized learning are helpful to other students.

Yes, all of this takes a great deal of the instructor's time—and arguing for fewer students and for greater pay is not my aim here. But I believe we can improve the English 100 course so that it is no longer a sort of limbo course, so that the "fowl" of English 400 can be metamorphosed into the "fish" of English 1A.

Before Barbara Kerr Davis began teaching at Pasadena City College, she was a part-time instructor at Portland City College (OR), at UC San Diego, and at Temple University (Philadelphia). She has published widely, appearing in such journals as Twentieth Century Literature, The Hudson Review, The Marian Helpers Bulletin; *contributing articles and book reviews to* The San Diego Union; *and writing a novel*—Letters to My Husband's Analyst *(Hawthorn Books)—and an entry in* American Women Writers *(Unger).*

REVIEWS

(Continued from Page 11)

vocabulary unit which highlights pertinent word-attack skills as students confront "scavenger," "vertebrae," "cartilage," and "pectoral."

Following this, Hoggatt provides a student sample of a process essay and guides students through it by pointing out its "goal" or thesis, its use of transition words, and the ways in which it varies sentence structure. Then Hoggatt provides space for students to begin planning their own process essay.

This is only a small segment of Hoggatt's generous and very skillfully organized book. She devotes the same amount of insight and care to each chapter. I suspect that the book will be very good for students who will need two or perhaps three semesters to prepare for freshman composition. Its subtitle is *A Fundamental Text for Beginning and Intermediate Writers*. There is certainly enough material in it for two semesters. Beyond its usefulness to students, Hoggatt's book also provides teachers with a graceful model of how to integrate reading, writing, thinking, and mastering important language skills in a literature-based text. To further this aim, Hoggatt's text comes with an instructor's manual and testing program, which also includes sample lesson plans.

In fact, the book is so clear and logical, covering so many important skills and strategies in such an efficient way, that after using it for several semesters some instructors might be tempted to take that most heroic of academic steps and do without a text altogether—by ordering real books, complete books, and generating writing activities that integrate the study of important language abilities in the natural mode that Hoggatt has modeled in her own book.

□ Allphin-Hoggatt, Ciela. *The Writing Cycle: A Fundamental Text for Beginning and Intermediate Writers.* Los Angeles: Roxbury Publishing Company [P.O. Box 491044, Los Angeles, CA 90049], 1987. $18.95

NOTICES

(Continued from Page 2)

tice and are attentive to the connection between reading and writing, the non-native English writer, computer applications, writing across the disciplines, and Writing as one of the disciplines in the humanities. Papers should be written for interactive presentation.

The conference is scheduled for 9-11 June 1988. Send abstracts and requests for further information to Brenda Schildgen, Director, Expository Writing, College of Arts and Sciences, University of San Francisco, San Francisco, CA 94117, or call Ms. Schildgen at (415) 666-6373.

SYMPOSIUM ON TRANSFER AND THE ESL STUDENT

5 February 1988. The Consortium for Community College ESL Programs (CCCESL) Symposium: The Transfer of ESL Students from Community Colleges to Four-Year Institutions. San Jose City College, San Jose, CA. Eugene Cota-Robles, University of California Assistant Vice President for Academic Planning, will be the keynote speaker at this day-long conference (9:00 a.m. to 3:00 p.m.). Representatives of the Inter-Segmental Coordinating Council of the California Educational Round Table, the University of California, California State University, and community colleges throughout the state will participate.

Before the conference, questionnaires will be sent to community college ESL programs to gather date on prerequisites and general education requirements and changes in programs resulting from Title V regulations. Interested parties who do not receive their questionnaires by 20 November 1987 can contact Virginia Scales, San Jose City College, 2100 Moorpark Avenue, San Jose, CA 95128, (408) 288-3705. Ms. Scales can also be contacted for additional information concerning the symposium, or call Saeed Ali (818) 240-1000, ext. 501.

inside english **DEADLINES**

MARCH 1988 issue
Computers and the Classroom
11 January 1988

MAY 1988 issue
Literature Programs
25 March 1988

OCTOBER 1988 issue
Writing Programs and Critical Thinking

ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO-YEAR COLLEGES

inside english

Vol. XV, No. 3 | Journal of the English Council of California Two-Year Colleges | March 1988

INSIDE

inside english

ECCTYC

Looks at Computers, Writing Programs, and Writing Classes

Creativity and critical thinking: using both in freshman comp to help students see the "interrelatedness of all disciplines."
Page 3

The Semester WOLM—*The Tempest*—becomes the focus of a collaborative writing assignment in one freshman comp class.
Page 6

A reminder: Computers are useful "for assistance [to] not replacement" of human ingenuity, creativity, and interaction.
Page 4

A community college ESL program: more than just "the assimilation of the ESL student into mainstream American life."
Page 10

From the 1987 ECCTYC Statewide Conference: reports of two sessions—"Computers in a Remedial Writing Program" and "LARC's Student Outcomes Study."
Page 7

Epigrammar: pithy sayings for pithy writers.
Page 12

ALSO IN THIS ISSUE

Books for Review . . . Page 8
From the Editor . . . . Page 2
News from the Regions . . . . . Page 11
Notices . . . . . Page 2
Poem . . . . . Page 6
President's Perspective . . . . . Page 9
REviews . . . . . Page 8
Sacramento Scene . . . Page 9

THE COMPUTER AS EQUALIZER

Computers in the Writing Class

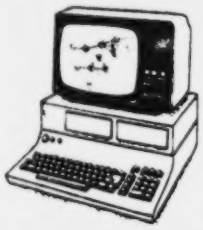
by RONALD HARTWELL
De Anza College

Last spring I introduced my students, along with myself, to the computer lab at De Anza College. Like a modern-day Johnny Appleseed, as a relative novice to the new Macintosh system, I took the basic instruction on how to use the Macwrite program adapted for our purposes of writing short essays and taught to us by David Hubbard. After two class sessions of Dave's excellent hands-on instruction we embarked on our first assignment, an evaluation of the metaphor of the door in E.B. White's story "The Door." Since the class met five days a week, I "gave up" three days to get the first assignment off the ground, but by the second week in the lab an amazing transformation started to occur. Some students were actually coming in early and staying beyond the class hour to write; I no longer view lab time as lost class time.

I will not say that the results in the first essay were noticeably better than in the previous work, but it was a challenging assignment, and in the following Monday's class we went over a few successful student examples, then began preparations, discussions, and questions for the new assignment on Tuesday, and discussed the reading to be evaluated by the students in their next essay prior to going back into the lab on Wednesday.

Cat got your word processor?

By the time Wednesday rolled around the second week, the students knew what to expect in the lab and had started on their own to write their comparisons of the metaphors of the door in White's story and of the rock in Camus' interpretation of "The Myth of Sisyphus." True to form, some stragglers tried to scramble in the lab to read the material but quickly realized that the lab time was wasted if they did not come in (as advised) prepared with notes, page references, and ideas ready to write.



The remarkable feature of all this (perhaps not so remarkable to those accustomed to working on computers) was that each new realization stamped the raw recruits' characters and increased their seriousness; they saw that class readings did have importance in relation to their preparedness to do the writing, *and* the actual writing took on greater importance to them because of the machines used and the quality of the end "product" on the printer. Some students who did not type and who were marginally interested in the class tried previously successful methods of intrusion and interruption to no avail. Dave and I answered questions and moved on to other students needing help. The problem students were left in silence to fend for themselves; and, since the others were so busy, there was little opportunity for classroom antics to distract, something inappropriate in the community college where high school antics have no place anyway. Banks of machines isolated the workers, and the problems of classroom management were limited to protecting the equipment and rewarding diligence.

If all this sounds too much like an industrial perspective for a writing classroom, consider this: Before, the students wrote less, read less, and came to class less prepared, despite numerous classroom methods and quizzes to prompt the students to do the work; instead, the students expected me to carry the discussion, explain the material for them, and carry them through. I felt all too much like Sisyphus endlessly pushing the rock up the hill only to have it roll back down in an absurd, meaningless sequence from week to week. After working in the lab, students and I developed a more realistic, student-centered focus. Students saw themselves as accountable to do the reading and to generate the written responses to the readings. I became less central to the process, and the dispersed focus let the students find their own path—a more natural way to learn—and for the first time the idea of a writing lab made sense to me. Also, because I was learning alongside the students, there was an added bonus that I became like them, not the adversary they had become conditioned to perceive me as. The realization that I was capable of learning along with them added to their sense of maturity and self-worth. For some it may have been the first time they had considered another's efforts in addition to their own to make something work.

But the most remarkable insight for me came with the realization that the various theories of intruding into the writing process could, in fact, work, at least in a computer lab setting. Having tried the various theories in the traditional classroom setting with desks

and students writing on paper, I found that such intrusion efforts usually effectively *stopped* writing, and the others seated nearby even listened in—what was meant to be a private, non-intrusive conference task usually became a work stoppage, not just for one class member, but for all of those working within "earshot." Because of such results I had always taken the "lab" idea as meant for non-classroom tutorial work and had chosen small group work and other approaches that seemed to produce better work and did not distract or stop work in class. How to get students to use class time productively for writing individually remained an unsolved riddle until I tried the computer lab for writing. Then the door opened, or the window, at least, and a breeze of fresh wind blew in to refresh all of our minds and hearts as we all simultaneously witnessed the validity of the experiment. Looking over students' shoulders as they wrote, I no longer intruded into their writing process or

(Continued on Page 4)

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inside english welcomes articles, reviews, letters, and other writings of interest to instructors of English in two-year colleges. Submissions should be limited to no more than ten double-spaced typed pages. Although a detailed *Policy and Style Sheet* is available on request, in general follow *The Chicago Manual of Style*, *The MLA Style Manual*, and the *The NCTE Guide for Non-Sexist Language*. The editor reserves the right to edit manuscripts so that their format and language conform to the style established in *inside english*.

Send poems to Robert Rippy, *inside english* Poetry Editor, English Department, San Bernardino Valley College, 701 So. Mt. Vernon Avenue, San Bernardino, CA 92403. Send all other submissions to Barbara Bilson Woodruff, *inside english* Editor, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405. Manuscripts should be accompanied by a cover sheet that includes the author's name, address, and something about the author. Each manuscript should be titled and have the author's name and college under the title. Include a self-addressed stamped envelope.

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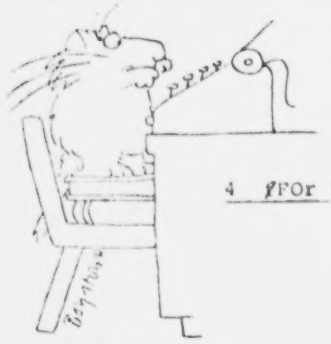
Notices



CONFERENCES

15-17 April 1988. 1988 STATE CONFERENCE OF CALIFORNIA TEACHERS OF ENGLISH TO SPEAKERS OF OTHER LANGUAGES. Cathedral Hill Hotel and San Francisco Civic Center, San Francisco, CA.

The Hon. John Vasconcellos will be among the speakers. Among the topics of interest to community college instructors and administrators are innovative approaches to teaching writing to ESL students, placement testing for ESL students, as well as demographic and persistence-rate studies for community college LEP populations.

For further information contact Patricia Gee, (415) 565-9654; Alice Gosak, (408) 992-0119 or 288-3705; Margaret Manson, (714) 677-3499.

19-21 May 1988. FINAL CONFERENCE OF THE WESTERN STATES PROJECT ON WOMEN IN THE CURRICULUM. Pasadena City College, Pasadena, CA.

The conference is open to all community college faculty in the Western States service area who are interested in integrating scholarship on women into the curriculum. Keynote speakers include Johnella Butler, professor of Ethnic Studies, University of Washington, and co-director of a project titled "Different Voices," integrating the experience of ethnic minority women into American literature courses; Linda Malm, chair, Art Department, PCC; and Barrie Thorne, professor of sociology at the University of Southern California. For more information contact Kay Dabelow or Laura Davis, Pasadena City College, 1570 East Colorado Blvd., Pasadena, CA 91106.

2-4 June 1988. 1988 NCTE SUMMER INSTITUTE FOR TEACHERS OF LITERATURE TO UNDERGRADUATES. Ocean Creek Resort and Conference Center, Myrtle Beach, SC. Topic: Gender Studies and the Canon.

Sandra Gilbert (Princeton University), Susan Gubar (Indiana University), and Henry Louis Gates, Jr. (Cornell University) will speak and will lead small-group discussions along with Carole Edmonds (Kellogg Community College), James Raymond (University of Alabama), and Lynn Troyka (CUNY, emeritus).

Registration: $300 (includes tuition, workshop materials, coffee service, welcoming social hour and buffet, and three luncheons). Accommodations range from $70 to $115. Discount airfares are available (for information call Conference Air Services, Inc., (800) 336-0227). The conference is limited to 150 participants. For more information or to apply write 1988 NCTE Summer Institute, 1111 Kenyon Road, Urbana, IL 61801.

16-18 June 1988. YOUNG RHETORICIANS' CONFERENCE. San Jose State University, San Jose, CA.

Panels and workshops include "The Search for Excellence: Ideal and Reality"—Don McQuade (UC Berkeley), John Ruszkiewicz (University of Texas), Sandra Schor (Queens); "The Active Reader: Writing Your Way into Literature"—Gabriele Rico (San Jose State University), Robert DiYanni (Pace University); "Rhetorical History: The Presence of the Past"—James Berlin (Purdue University), Bill Covino (University of Illinois, Chicago); "Teaching the Teachers: The Next Generation"—Jim Williams (University of North Carolina), Michael Vivion (University of Missouri). At a working lunch Susan Miller (University of Utah) will discuss the results of her national survey: "Composition: The Quest for Status." And Ed White (CSU, San Bernardino) will conduct a demonstration-workshop on holistic grading.

Conference fees: $30 for full-time instructors, $10 for part-timers and students. Inexpensive accomodations are available. For more information write Hans Guth or Gabriele Rico, San Jose State University, Department of English, One Washington Square, San Jose, CA 95192-0090 or call (408) 924-4425.

6-9 July 1988. SEVENTH ANNUAL PENN STATE CONFERENCE ON RHETORIC AND COMPOSITION. University Park, PA.

Featured speakers include, among others, Robert Scholes (Brown University), who will give the keynote address; James Berlin (Purdue University); James Sledd (University of Texas, emeritus); and Anne Herrington (University of Massachusetts). In addition, conferees will be able to learn first-hand about the opportunities for (and obstacles to) using computers in teaching composition, by observing classes and surveying computer lab facilities. Two experts on computers and writing—Bob Kozma (University of Michigan) and Christine Neuwirth (Carnegie-Mellon University)—will share a special conference session and offer informal advice during the week.

Conference registration: $80. Housing ranges from $44 to $78. For more information write Chuck Herd, Conference Coordinator, 410 Keller Conference Center, Pennsylvania State University, University Park, PA 16802, (814) 863-3066.

1 April 1988 deadline. "LITERATURE, SOCIETY, AND THE COMMUNITY COLLEGE: THEORY AND PRACTICE." Papers for the Third City Colleges of Chicago National Literature Conference, 14-15 October 1988.

Proposals are invited for the theoretical explorations of the following questions, as well as practical suggestions and descriptions of successful programs and approaches:

- Integrating literature across the curriculum.
- Critical priorities: content, context, and form.
- The policies of literature in the community college.
- Using literature to teach composition.
- Literature and the social sciences/literature and science.
- Literature and social values.
- Integrating and separating the reading process and literature.
- The uses of literature in teaching history.
- Literature and the other arts.
- Women's history as literature.
- Literature for a common culture.
- Socialization/acculturation through literature (ESL).

(Continued on Page 10)

FROM THE EDITOR

Accoring to the notice in the "Deadlines" box for the previous two issues of *i.e.*, this issue was to focus on Computers and the Classroom. So, why doesn't it? Because we received few manuscripts on the topic, two of which are printed on these pages. It's difficult to have a single focus issue without the submissions to fill the pages. We thought that Computers in the Classroom would be a "hot" topic and would generate a lot of response; we were wrong.

However, the material for the Literature number is arriving on our desk in larger quantities, but we have room for more articles and, especially, some reviews. Please consider looking at a new literature text or at a book about teaching lit and writing a review of it for your colleagues. Also, think about why you teach literature—or want to teach literature—and then share those thoughts with others via the pages of *i.e.*

Also, we encourage you to send us a letter telling us how you like the single-focus issues. Do you prefer them to the potpourri of topics that make up the usual *i.e.* number? What else would you like to see happen on the pages of *i.e.*?

I, for one, would like to see more dialogue among our readers. We receive few responses to the ideas presented here, even though everywhere we go we hear comments about this article or that one. As you can see, there are NO letters in this issues, and only in one article does the writer refer an article that appeared in a previous number of *i.e.* We hope we hear more from more of you (especially through letters) in the future.

—BARBARA BILSON
Editor

THE INTERCONNECTEDNESS OF ALL THINGS

Interdisciplinary Studies and the Relevance of Writing

by TERRE OUWEHAND
Santa Barbara City College

One of the greatest challenges for me as an instructor of English is revealing to students the relevancy of writing to their lives. This may sound unduly mysterious or melodramatic to some academicians, but I think most of you will agree that to most community college students, immersed as they are in their

audio-visual high-tech subculture, such news really can be a revelation. This desire of mine, to prophesy to these pop-minds that the kingdom of writing (and reading) is, amazingly enough, the very underpinning of all other study, knowledge, pursuits—yes, even music videos—and that without these vehicles of language there would be no human culture as we know it, is partly responsible for my intense interest in interdisciplinary studies and writing across the curriculum. Another reason is my enormous drive to realize the interconnectedness of all things.

I was inspired by an article in the May 1987 edition of *inside english* by Judith Salzinski that outlined her "cross over" program, wherein composition courses are paired with courses in other disciplines, bringing together "the content of a course in the general education curriculum with the context and concerns of the English Composition course." This took much planning, preparation, and close work with the faculty of the partner courses. I wondered how, as a part-time instructor, I might achieve something similar but simpler, something I could implement myself term to term.

In my Freshman Composition course, I have been assigning Rollo May's *The Courage to Create*—our one book-length reading. I have continued to choose this work not only because it is a clear and stimulating piece of expository writing which evolved from several shorter essays, but also because I believe that thinking creatively has begun to look like a dying art over the last decade or so in which the emphasis has been on "the basics" and on clear critical thinking skills. Creativity has been relegated to less concrete, less content-oriented fields of endeavor, like the arts—areas obviously less valued by a society that compensates an oil worker lacking a high school diploma with $80,000 a year while expecting a highly trained and talented artist or actor to work for the love of his/her craft. In English, creativity has been reserved for students taking Creative Writing.

The tide *is* turning, however, with society perhaps intuiting what May asserts as the paradoxical relationship between the old gods of creativity and our modern monotheism of technology. That is, that creativity is the source of technology, yet technology by its nature exacts uniformity, conformity, precision, and predictability to maintain itself, conditions antithetical to creativity; but without further creativity, there is no further technology. I think as we approach the last years of this amazing century, we can see the pendulum that swung so widely toward science and materialism beginning its return to center—a position where art and science serve each other in balance. James Britton, speaking to the Center for the Study of Writing (February 1987), remarked that "the problem now is that while we have become familiar with how much and in what ways we KNOW, we are not so familiar with how much and in what ways we CARE. We know about the cognitive, which is built up through scientific inquiry, but we do not know so much about values, which need to be built up through the arts, including literature.

Creativity is not only the act of bringing something new into being, but also the ability to see connections and relationships. Critical thinking helps us analyze and dissect; creative thinking helps us merge and connect. Where else are students going to see the interrelatedness of all disciplines but in writing—historically the medium of transmission and preservation of all the information and ideas that make up those disciplines?

So, here I was, trying to balance the seemingly opposing forces of critical and creative thinking and trying to help my students make connections between the language arts and everything else in their lives. I also had in mind to address two problems that came up with variable virility each semester that I taught May's book. The first was (for students) the sometimes mind-boggling array of references—to artists, philosophers, mathematicians, art movements, poets—that May uses in developing his thesis. I must vigilantly remind myself that not EVERYONE knows who Picasso was—or Rilke or Whitehead. The second hurdle had to do with topic development for the term paper assigned to coincide with the reading of the book. My generous specs for the paper read: "You will develop your own thesis having anything to do with creativity." While most bounced blithely off to explore what had never been open to them before, at least a third of the students would blunder about for days or weeks unable to establish or even think of a subject. I should have paid closer attention perhaps to May's remarks on the value of limitation in the creative process!

I juggled all these thoughts for a while—my two problems, my desire, Salzinski's article—and finally, as May assured me it would, insight came to fulfill the incomplete gestalt. I made a list of those elements in *The Courage to Create* that sent students to an encyclopedia or left them in the opacity of their own laziness—Plato, Poincare, Mondrian, Rorschach test, Delphic oracle, Kierkegaard, dream analysis, and so on. I noted on this list the appropriate major or field of interest—art, psychology, history, philosophy. With this list I created a second, alternative set of specs for the term paper. This one I referred to as a "directed" paper, as opposed to the original non-directed version. Students had the option of doing their own thing on some aspect of creativity, or they could sign up to work on a specific topic from *The Courage to Create* and be guided by me through brief conferences about the topic and how May uses it. This paper had a shorter minimum length requirement as it would be presented orally to the class. I encouraged those who opted for this approach to enhance their presentations with additional media or a participatory experience for the class.

As I anticipated, about a third jumped at this option, and, as I also suspected, most of them chose topics related to their majors or prospective areas of interest: art students worked up presentations, with slides, on Picasso, Giocometti, Mondrian. Psych majors enjoyed guiding us through some exercise in perception or sense memory as part of their presentations on Jung or Adler. Undeclared majors wrote on Plato or Kierkegaard because they'd heard the names but never studied them. Others worked on Greek mythology or classical Greek history because they had always had an interest in it. And, lest I neglect the true English majors, they explicated the poems May used in his book, discoursed on the lives of Yeats and Dylan and Marianne Moore, and discussed the poet's role in society.

We scheduled presentations to coincide with the chapter reading that contained the references and examples (directed researchers began a little earlier than the others), so that while we digested May's employment of Picasso's works of the twenties, thirties, and forties to exemplify the artist as reflecting the tenor of his time and foreshadowing his culture's imminent future, we saw slides of these works (borrowed from our own Art Department slide library) and heard a student—instead of me—elaborate on May's thoughts.

The results: We had a *complete* experience of the reading material—concepts became tangible; students who took the directed approach were excited about using their English course to learn more about something in their chosen field; non-directed researchers often gleaned ideas that helped in their own projects; and we were all exposed to "a lot of great stuff" that doesn't commonly find its way, unfortunately, into the average composition class—AND we came away with a sense of how connected things really are. It was great!

Additionally, once they recognized

(Continued on Page 10)

COMPUTER ASSISTANCE

But Can It Tell a Joke?

by RICHARD HASCAL
College of San Mateo

It is Friday afternoon, almost the end of another week in composition. I am collecting the "Nefarious Narratives" when a usually soft-spoken student demands, "Be lenient with spelling. The Spell Check on my word processor isn't working."

Although momentarily stunned, I later realize how deeply such a comment affects me, and how revealing it is about our new generation of students: the computer literates.

Not a day goes by without our being reminded—in one way or another—of the incredible feats of the computer. Media saturate the pages and airwaves continually with news of computers' new capabilities and ever-increasing dominance. Indeed, the profile of our culture in the '80s has been dramatically reshaped as a result of the clamor. Education, business, and industry all revolve around "computer literacy."

Of course, it would be foolish not to count on computers (pun intended). But only for assistance, not replacement. After all, computers have only the talent and personality we permit them to have.

Are we too quick to give whole-hearted faith to these new-fangled mechanical whizzes? Too quick to believe in them as doers of all tasks?

Granted, human minds and human hands are slower and more fallible. But consider this: When lately has a computer delved so poetically and perceptively into the human condition as to make you at once realize the beauty and tragedy of existence—as does Sophocles or Shakespeare or Tennessee Williams? The last time you needed a friend to listen, to consider your dilemmas, to offer solace, was it your convenient home computer to which you turned? My point? While computers play an undeniably important role in our lives today, there will remain tasks for which they are not suited.

As computers continue their "coming of age," we must continually differentiate (for ourselves and our children) between tasks computers should perform and what we must, in our wisdom, leave to our own devices, so to speak. Human thinking—creative, flexible, fallible—must not be sacrificed to the computer. Human experience is rich, full, and various. To forfeit any precious moment for the intelligent, quick and easy route begins to discount our very essence.

Revel in the talents and skills at which you are more capable than the computer. Sure, spend an hour with Space Invaders, but then spend an hour with Gatsby! Your version of the joke is better than the print out version; and chances are, you're much more satisfying to snuggle with at bedtime than the cold and ever-efficient home terminal.

This is a lesson we must teach our Pepsi Generation.

"What a day! The computers broke down an' we had to WRITE!"

Richard Hascal teaches English at the College of San Mateo and Chabot College in Hayward. He recently returned from teaching a semester abroad, in London.

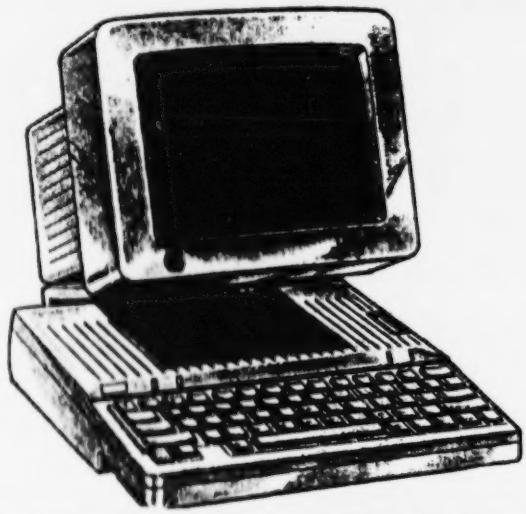
COMPUTER ASSISTANCE

(Continued from Page 1)

prevented them from continuing; rather, if I chose to make a comment or suggestion, I could type a few changes on the screen or encourage someone who had done something well by pointing my finger at that portion of the essay visible on the glass and making comments while we both looked on.

By the time the students were briefed on the next assignment, evaluating several different perspectives on capital punishment and applying one of them to Camus' extremely well-executed story "The Guest," the students were already familiar with the assignment structure and had done the readings to prepare themselves for the new writing assignment. What had started out as a disastrously troubled group became at the end of the term a solid core of dedicated workers, *writers*, if I dare to call them that. True, some students did not adapt readily to the drastic changes in the classroom format and did drop by the wayside, but now I see the experience as worth repeating and look forward to the next batch of recruits with anticipation and hope to be able to make writers out of them with the help of the Macintosh and Dave Hubbard in the De Anza word processing computer lab.

For those who may think I have just become another ' computer junkie," I would only say that I have not at this point changed my traditional sense of my task as an instructor, but I will now add the use of computers to my curriculum whenever such an opportunity presents itself for the widespread use by all students in a class. One additional reward, and one worth a great deal to writing instructors, is the added advantage of reading typed work as opposed to the difficult handwritten material foisted upon us by so many careless writers. No matter how bad a computer generated printed page looks, it is far better than most handwritten versions. This also takes the prejudicial judgment away from assessing easy-to-read papers higher just because of legibility. The computer becomes *The Equalizer* for the students who have poor penmanship skills, and they recognize this instant boost to their work, which forces all of us to focus on content as well as on the eventual finished appearance of a manuscript. This, too, is part of the change—to truly view writing as a process—and when students know they can correct errors on the screen and make a new copy on the printer, the stigma of drudgery work disappears from the revision process and true revision of a substantive nature (i.e., moving passages, even entire paragraphs around, and making changes in the wording) becomes as simple, literally, as the click of a button. That is the wizardry of the Macintosh with the mouse that instantly allows the user to move the I-Mark Cursor Bar anywhere and to reposition words, edit spelling and typing errors, change type face, and demonstrably create something resembling in finished form what students read in texts. The written word becomes a part of their world, no longer separate from it. So in this democratic process of ours sometime in the not-too-distant future when we all have our own word processing machines and printers, there really will be very little left to distinguish the works of one writers from another—except content. The Desktop Publishing era has arrived [See Paul Saffo's "Desktop Publishing: The Paper Revolution," *Personal Computing* (July 1987)]. *The Equalizer* is truly changing the odds, and we instructors had better be prepared for the next generation of computer users; for if they get turned on by all of this new technology, they will realize just how free and independent they really are and how little they need all of us, unless we offer them something substantial to go along with their diet of electronic machinery.



Meanwhile, this fall Dave is planning to develop some additional programs specifically for use in the basic writing classes at De Anza. Such exercises as sentence combining and searching for substitute word choices, especially for the overused verb forms of *to be* and abstract nouns, are further possibilities in the making. Perhaps similar to UCLA's WANDAH [See Ken Cooney, "WANDAH: Computers and College Writing," *inside english* (March 1986)] with the addition of these and other "enhancements" to an already solidly set foundation, the future of the computer lab for writing purposes looks promising, with additional instruction booklets and classroom exercises to be written in the lab and sold to students at the beginning of the term. As time goes by and more faculty members evaluate various software programs, the list of extras may expand beyond the individual's ability to use the material; however, the possibilities for specific tutorial emphases in particular skills should further complement the writing lab program.

At this point the options appear to be rather far-reaching for the long-term when further modifications enable such refinements as networking and direct two-way on-screen communication between instructor and student. Dave has also introduced me to a new software program called *Write Now* [IBM users

(Continued on Page 5)

COMPUTER AS EQUALIZER

(Continued from Page 4)

should see the Bernie Zilbergeld article (pp. 20-21) and also "New Products and Services" in *Computer Currents* (18 May 1987): 62-63] which is easy to use for footnoting and format changes of the kind that are used in research writing for the transfer courses in literature and composition. At the risk of sounding like the Electronic University's spokesman, I should comment that these last projections are still in the future at De Anza College, but with sympathetic administrators and our location nearly at the edge of the driveway where the garage door opens to Apple's harvest, we, the newly computer literate, have to be careful not to sound too much like the fictitious and real Johnny Appleseed planting these new ideas everywhere we go. Or maybe we should—just to see if anything grows.

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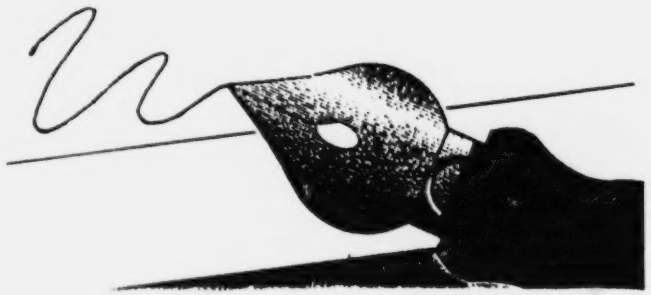

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Ronald Hartwell teaches writing at De Anza College, the University of San Francisco, Saint Mary's College and currently holds a one semester leave replacement position at Evergreen Valley College where he will be experimenting with "Bankstreet Writer" on Apple IIe computers along with his students and Iris Kachuk, Director of the Open Computer Lab. Besides teaching writing Ron works on black and white landscape photography whenever time permits. He has been teaching writing since 1967.

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COLLABORATIVE COMPOSITION

WOLM, *The Tempest*, and English 1A

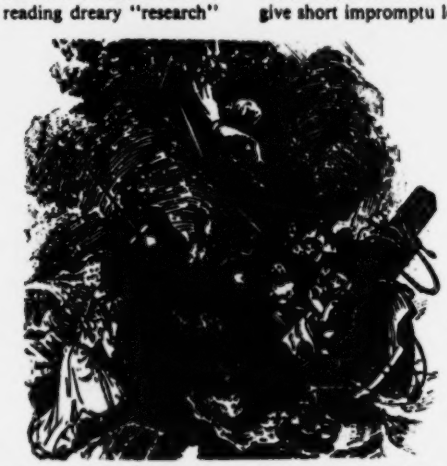
by ARNOLD SOLKOV
Santa Rosa Junior College

Some issues back [*inside english*, March 1986, p.3], I presented in these pages a description of my English Department's scheme for revitalizing the teaching of literature in the lower division, especially in freshman composition classes. This project, the Work of Literary Merit (WOLM), is undertaken in every English 1A class in the English Department of Santa Rosa Junior College, providing a common literary experience for all students in these classes. The reading and the accompanying lectures discussing each WOLM selection have proved to be a major boost to the study of literature in my college.

Now, I should like to present a project I just completed with this fall semester's WOLM, *The Tempest*. But instead of discussing the literary element, I shall discuss the compositional element derived from the class's reading of *The Tempest*.

Some background: during the preceding spring, a member of the department proposed that our next WOLM be a play rather than a novel and that the play chosen be one that the college's Drama Department would be doing in the fall, so that our students would both read and see. I was one of the few in the department who resisted the idea, thinking and speaking to the issue that drama typically and traditionally was reserved for English 1B. I lost. Nevertheless, I went along with the decision, so that when the fall semester arrived, I was prepared to teach, among other things, *The Tempest*.

The term paper is a project frequently given as an assignment in English 1A, and the WOLM selection in the recent years that we have been using it has served very well as the basis for the semesterly term paper assignment. However, this time I did not want to face the prospect of reading dreary "research"



compositions about Elizabethan times, Shakespeare, or *The Tempest*. "What to do?" I asked myself. Then, the flash: my class text is D.L. Emblen and Arnold Solkov's *Before and After*, a reader with the theme of revision. In addition, the book is a fine collection of essays, both current and classic. "I have it," I eurekaed. "The students can select any writer in the book and find out more about the writer as a research project and term paper. Fine," I thought, "but what shall I do with *The Tempest*?"

My colleague Edythe Colello always prepares study questions for each WOLM selection for all to use if they wish. When the time came for the study of the play, I knew exactly what I wanted to do. First, I wanted the students to engage in "readers' theater," reading scenes from the play for the class. I knew I wanted to do that. So the assignment was for the students to decide with whom they wished to work on this project and select a scene to prepare for presentation to the class. I asked each student to fill out a form I devised, listing the scene and the act, the names of the members of the group, the names of the characters in the scene. Then I distributed copies of the study questions, which were arranged by acts. I said that they needed to be in groups to be responsible for responding to these questions as the class discussion for the play, after they first read the play through. Of course, that was the first task, to read the play through and ask their questions.

The groups that responded to the questions were different from the readers' theater groups. That was my first discovery. My second discovery was that the students' discussion of the play based on the study questions covered all aspects of the play, from the obvious elements dealing with plot, to the less obvious issues such as themes and motives—the kinds of issues that English teachers like to ask students to think about. My role in all this was to push individual students a little further in their responses, give short impromptu lectures on some feature of Elizabethan life and times, and elaborate a bit more on the response presented. But in the main, the discussion was carried on by the students.

But so far the students had not written anything on the play. That was yet to come. The writing assignment was to be, for me, an adventure, something I had always wanted to try but had always felt too constrained, too reserved, too conservative to attempt. Now, in the twilight of my career, I decided to do it. I would assign a collaborative composition, a group effort.

The actual assignment was based on the scene presentation and the group effort needed for that. My instructions to the class were as follows: following the presentation of the scenes to the class, each group will prepare a group composition that will include the following elements:

A) a paraphrase in your own language, your collective words, of the scene;

B) an explanation as to how the scene fits into the play to advance the plot, to clarify characters' actions and/or motivations, to develop a theme of the play;

C) an explanation of the importance of the scene to the play;

D) a comment about the language of the scene, appropriateness of the language to characters and the purpose of the scene; the employment of significant figures of speech.

And the compositions were to be at least 1,000 words in length.

Just as the choice of the scene and the arrangement of the groups were up to the students, so was the strategy for developing the composition. I said that all names of participants were to appear on

(Continued on Page 11)

SOR JUANA (JUANA DE ASBAJE)

She sang that canticle of desire
weeping over Mexico
her desire to know
beyond the ecclesiastic
confines of a cell
the symbolic Nun
her beads her blossoms
her wimple her crown
her intellect
beyond her will or her desire

Our Father: Who has created me
to live in my own civil war
Who has divided my soul
into two equal parts
one part: passion
the second: reason
Give me this day
my daily bread
and then let us pretend
that I am happy

She sang: and knew not
how or why
she was her own executioner
longing for the block
on which to lay
her crown of thorns
She sang: and only knew
that Just God could subdue
fires of her reason
She sang: beyond the genius of her time
and praised the dawning of release
from dark eclipse

Cried and renounced her loves:
instruments of precision
books
all for charitable works
and for Sor Juana
penance and mortification
Death came as an angel
ministering to her own
He gathered her to a home
at last
where the soul divided
fused as one

The garden under her eye
grows rich and heavy
with promise
the fountain sparkles
and reaches toward her haven:
heaven for Sor Juana
heaven for her song

—PATRICIA WILSON
Imperial Valley College

Juana de Asbaje, or Sor Juana Ines de la Cruz, a Mexican nun of the seventeenth century (1651-1695), is regarded as the most important poet of the Colonial Hispanic period and is best known today as an inspiration for feminist critics and writers. Her followers are known as "Sor Juanistas." She was fortunate that her religious order permitted her to study and write, although she, of her own accord, finally renounced the pursuit of knowledge as antithetical to the development of her soul. Among her best known works is "El Primer Sueno" ("The First Dream"). She died during the plague, having contracted the disease while nursing the ill. —PW

More From the 1987 ECCTYC Statewide Conference

COMPUTERS IN A REMEDIAL WRITING PROGRAM

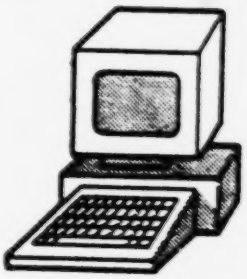
At the October ECCTYC Conference, Richard Edmunds and Desiree Moore, Yuba College, Marysville, made a presentation that outlined their computer-assisted remedial writing program.

The presentation began with an introduction and relevant background information provided by Ms. Moore. She explained the theory that initiated the program, explained generally how the instruction is provided to the students, and provided some insights into the many problems she and Mr. Edmunds have faced in setting up their program.

Mr. Edmunds continued the presentation by detailing the operation of the lab and how it is coordinated with the lecture. He also shared with the group samples of students' work in the course and lab. This was followed by an explanation of the holistically scored final exam, the passing of which is mandatory for all students in the program. Again, the test itself, the scoring criteria, and sample exams were shared with the group.

As a conclusion, Ms. Moore outlined some of the future goals that she and Mr. Edmunds have envisioned for the program. She ended by telling the group that these goals were now within reach because just prior to attending the ECCTYC Conference she and Mr. Edmunds were informed that Yuba College had received a Title III Federal Grant which included a substantial amount of money to further the computer-assisted writing program.

At this point, Ms. Moore and Mr. Edmunds answered questions from the audience. The audience's response to the presentation was very favorable, with many people asking multiple questions, giving words of encouragement, and openly thanking Ms. Moore and Mr. Edmunds for sharing their ideas with them. In fact, so many questions and so much conversation ensued that, because the time allowed for the presentation had elapsed, the group asked Mr. Edmunds and Ms. Moore to continue the discussion during the cocktail hour that followed. Overall the presentation was enlightening, informative, and well-received.



—RICH EDMUNDS
Yuba College

LARC STUDENT OUTCOMES STUDY

At the ECCTYC Statewide Conference in October 1987, Julie Slark of Rancho Santiago College led a session that presented the findings of the 1986-87 LARC Student Outcomes Study. The purposes of the study were twofold:

1) to describe the outcomes (achievements and progress) of students enrolled in remedial English writing courses in a sample of California community colleges, and

2) to develop an evaluation model that could be used in community colleges to measure outcomes described in all programs.

The student outcomes described by the model include 1) student goal satisfaction, 2) retention, and 3) skills acquisition. Twenty-nine colleges participated in the study in the Fall 1986 semester. Students completed questionnaires at the beginning and end of the Fall 1986 semester and were also pre- and post-tested using the New Jersey Basic Skills Competency Tests.

The 7500 English writing students in this study sample (as of the beginning of the Fall 1986 semester) were primarily young, full-time day students who wanted to transfer to four-year colleges and who were enrolled in freshman composition or lower level writing courses to meet that objective.

Student Goal Findings

At the end of the semester, students indicated they had accomplished more course objectives than they had originally intended. For example, at the beginning of the semester, 40 per cent indicated that one of their course objectives was to "improve chances of success in other courses." At the end of the semester, 89 per cent stated that they had indeed improved their chances of success in other courses by enrolling in the English writing course. This particular finding indicates that students learned the value of acquiring basic skills for educational success. This increase in the number of course objectives achieved compared to those originally set by students was true for all potential course objectives listed on the questionnaire.

A large number (and percentage) of students changed their long-term educational goals during the semester. For example, 60 per cent of the students who indicated "vocational certificate" as a goal at the beginning of the semester changed this goal by the end of the semester.

Retention Findings

Retention rates were high for this sample of students:

—67 per cent of the students successfully completed the Fall 1986 semester English writing course with an A, B, C, or CR grade. The course noncompletion rate for remedial students was only 13 per cent to 14 per cent, which is far below expectations.

—82 per cent re-enrolled in the college the following semester;

— 68 per cent of those who intended to enroll in another English class in the following semester did so.

Students who were successful in writing courses (those who completed the course and received an A, B, or CR grade) re-enrolled the next semester at a much higher rate than those who were not successful or who didn't complete the course. For those who re-enrolled the next semester, the average percentage of remedial units in which they were enrolled decreased from 25 per cent to 10 per cent, reflecting a positive movement of students into the college level curriculum.

Skills Acquisition Findings

The greatest rate of skills growth was shown on the essay test. For the essay and sentence sense tests, students at all levels of English exited the course with higher average scores than they demonstrated at the beginning of the course. Predictably, for all English levels, the pre- to post-gain was higher for the students who were successful in a course than for students who were not successful. There was no statistically significant difference in skills growth rates among ethnic groups. However, while Hispanics and Blacks generally scored lower on the pre-tests, on the average, their skills gain was greater.

The average post-test score of students completing the course one level below freshman composition demonstrated that those students were prepared for entry into college level English. The greatest skills gain was made by those students enrolled two levels below freshman composition.

Almost half of the students exited courses with a post-test score equal to the average entering pre-test score of the next level.

Students' self-assessment of their writing ability was better at the end of the semester than at the beginning. Of the students who stated that they "write poorly" at the beginning of the semester, 79 per cent increased their rating of their writing ability. The most marked increases were for those students who initially rated themselves the lowest.

There was a broad range of findings among the colleges on all variables. LARC will soon publish a descriptive study of college curricula, which will begin to show the relationship between outcomes and colleges' curricula.

The intent of the study was to describe outcomes for remedial students using three broad criteria: 1) student goal satisfaction, 2) retention, and 3) skills acquisition. The findings indicate positive outcomes on all three measures. In some cases, gains were greater than anticipated and also greater than previously reported in other studies.

These remedial students will be tracked during 1987-88 using questionnaires, interviews, and data retrieval. Another report will be published at the end of the year. In the meantime, the outcomes evaluation model will be implemented in the remedial-reading departments of twenty-eight colleges. Fifty of the 106 California community colleges will then have participated in this effort to demonstrate student outcomes.

—JULIE SLARK
Rancho Santiago College

DON'T JUDGE A BOOK BY ITS COVER OR ITS GRAPHICS

by **BRETT JOHNSON**
City College of San Francisco

Well, at first glance the book doesn't really look like much. You won't find a catchy cover, graphics, pictures, or anything else to entice the ESL teacher to take a second look (or first!). And if the book is opened, the teacher might not care to progress any further after focusing in on a bunch of minimal pairs and pronunciation rules. And if the teacher takes a look at the copyright date (1977), forget it! The book will most likely be

judged inappropriate and find its way to that large pile of texts which the teacher will never use.

Pronunciation Exercises doesn't glitter, but deserves consideration. I first started using this text seven years ago (and have since used many other pronunciation texts) and still feel it is the best thing going for intermediate to advanced ESL students. And I've also encouraged many colleagues to try it, but too often the book is overlooked because it makes a poor first impression; many other books are, after all, newer and flashier.

Pronunciation Exercises is divided into thirty lessons, each of which practices a special feature of pronunciation. The *most* troublesome vowel and consonant contrasts are featured along with lessons on stress, rhythm, and intonation. There are also cumulative dialogues in which the same characters appear. These humorous dialogues are about life as a graduate student in an American university and are designed to present "a context for the major points of the lesson and to give the students the opportunity of identifying the major affective patterns of English intonation such as anger, joy, etc." There are also accompanying tapes recorded by professional talent.

Using *Pronunciation Exercises*

The book is not intended to be the primary text in the oral communication skills class. In fact, the author recommends no more than ten minutes per class session. Five to ten minutes is a sensible limit when working on recognition and production of vowel and consonant contrasts, but I find that the exercises involving stress and intonation usually require more time, especially since the exercises are so engaging and worthwhile.

Exercises are followed by well-written and entertaining dialogues which illustrate many important intonation features. I've often thought what a great television sit-com these dialogues would make. Many of the lines and situations are hilarious. And this to me is one of the strengths of the book: the author has a great sense of humor and students have a good time with the material. And it's not enough to just play the tapes in class and talk about them; the teacher should then require the students to practice performing the dialogues themselves. I also think it's a good idea to tape students performing some of these dialogues for purposes of evaluation and feedback.

Pronunciation Exercises is a pronunciation text that works. Pronunciation features are clearly identified and then illustrated in the context of dialogues and/or creative question-and-answer exercises. And if you're one of those who doesn't believe in minimal pair work, don't worry. The book doesn't hit the student over the head with it and only covers the most problematical of contrasts. Teachers will also want to use the excellent tapes that accompany the text in class (dialogues only); the actors who recorded these dialogues are expressive and very talented. I've used this text with hundreds of students, and I've yet to hear a negative word. They don't leave sounding like Alistair Cooke, but they do leave with a heightened awareness of the sounds of the language (something to build upon) and with a little more confidence when using English.

Pronunciation Exercises could benefit from a facelift. It has the appearance of a drill and pattern text out of the past. But the teacher who uses *Pronunciation Exercises* in conjunction with a good communication/discussion text will provide students with a balanced approach to improving oral communication. This is a text not to be judged by its cover.

☐ Gary Esary. *Pronunciation Exercises for ESL*. University of Pittsburgh Press, 1977 (Book $7.95, Tapes $45.00).

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The following books are available for review. If you are interested in writing a review of any one of these, notify Barbara Bilson Woodruff, Santa Monica College, 1900 Pico Blvd., Santa Monica, CA 90405, or call (213) 452-9242, and the book will be sent to you.

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NEW DEVELOPMENTAL ENGLISH TEXTS

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Cleia Allphin-Hoggatt
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Favorably reviewed in December's *Inside English*, this beginning writing text features the integration of reading, grammar, mechanics, and spelling within each chapter rather than in separate sections. Students integrate fundamental skills through exercises keyed to selections from authors like Hemingway and Cather as well as student writing. The text emphasizes process. Self-study mechanisms, such as second-draft exercises and checklists for revising, actively involve students in the writing-reading-rewriting cycle.

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READ AND RESPOND
Janet Swinton & William Agopsowicz
(Spokane Falls Community College)

This text-anthology helps students improve their reading through a three-part process. They read an article, then write a summary. Finally, they write a personal response to the material. Part I consists of step-by-step explanations, models, and exercises. Part II is a collection of popular articles for students to practice reading, summarizing, and responding to what they have read. Through the written summary and response, the instructor can evaluate comprehension of the main idea and major details of an article. Since the summary is written in the student's own words, the instructor gains insight into the student's written vocabulary and writing ability.

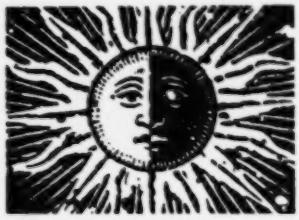
1987 / 272 pages softbound / instructor's manual

For examination copies, write to: Roxbury Publishing Company, P.O. 491044, Dept. IE, Los Angeles, CA 90049.

PRESIDENT'S PERSPECTIVE

Spring Plans

In late fall 1987, ECCTYC members were informed of the sudden and unexpected death of Bob Mognis, one of the original founders of ECCTYC and longtime director of Region IV. He is greatly missed by his colleagues on the Board of Directors who mourn the loss of his wit, his wisdom, his expertise, and his counsel. In his years of service, he left an indelible imprint on the organization; his presence lives on in the memories of all privileged to know him and work with him.

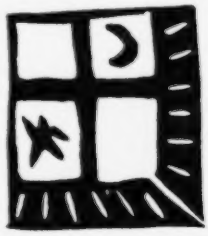


Spring, 1988, is proving a busy and exciting time for ECCTYC. Judy Hert, Bob Dees, and Lloyd Thomas are finalizing all arrangements for the Literature Conference to be held in late April at the UCLA Conference Center, Lake Arrowhead. The conference features Dr. Robert Scholes, who will personally conduct the training sessions and seminars. Funding for this conference is the result of a successfully written ECCTYC grant proposal. Every community college in the state has been invited to send at least one interested participant from its English Department. Though participation will be primarily community college instructors, ECCTYC has reserved a few spaces for representatives from the English Council of the California State Universities. If you need further information about this conference, you should contact Judy Hert at San Bernardino Valley College, 701 Mt. Vernon Avenue, San Bernardino, CA 92410, (714) 888-6511. [See *inside english*, October 1987, p. 3, for a detailed description of the conference.]

Prior to the Literature Conference, earlier in spring, ECCTYC's Board of Directors will have its spring meeting in Sacramento. This meeting will be held in conjunction with the meetings of the boards of the UC English Council and the CSU English Council. In addition to confronting problems that face the three segments of California higher education, ECCTYC will be concerned with several important issues of its own. The board will decide whether or not to adopt a revised Constitution that will add one more officer to the Executive Committee. At present, the Executive Committee is comprised of five officers—president, vice-president, secretary, treasurer, and past president—the historian, and the editor of the journal. Because the organization has greatly expanded since the original Constitution was adopted, the workload has increased considerably. The proposed constitutional revision would create a sixth officer, a second vice-president, whose duties would be carved from those presently assigned to the president and first vice-president, spreading responsibilities more evenly and making the workload of the present officers more manageable. The Board of Directors will definitely be electing two officers at the spring meeting: the president and the secretary. Should the proposed constitutional revision be approved, they will also be electing someone to the newly created office of second vice-president.

At the spring meeting, the board will also make plans for chairs' conferences to be held during the coming academic year: one for chairs of northern colleges, and one for chairs of southern colleges. As you know, ECCTYC hosts statewide English conferences every two years, and in the years of no statewide conference, the board has begun the tradition of hosting chairs' conferences. The board will select individuals to chair each of the meetings, settle on preferred sites, and set tentative dates and agendas. These chairs' meetings help ECCTYC stay in close contact with departments in the years when there is no statewide ECCTYC conference.

The board will also hear reports on matters of concern. For example, it will receive a progress report from Mary Ann Cox and Lois Powers on the joint ECCTYC-LARC-Academic Senate Committee on which they serve; it will hear from its recently appointed coordinator of ESL: John Callen; John Lovas will report on the Load Study, a task he has recently assumed; and Jerry Herman will lead a discussion on exit testing. Many important issues regarding funding and current legislation will be brought to the board's attention by Gordon Taylor, our man in Sacramento, and by Edith Conn, liaison to us from the Academic Senate. The agenda will be packed; the board will have to assimilate information and make decisions.



In closing, let me mention to you that the Board of Directors has a new face. We are most fortunate to have Linda Wark of Sacramento City College joining us. She will share the director responsibilities for Region IV with Mary Ann Cox. Linda will be attending her first board meeting this spring. We welcome her to our midst and congratulate Region IV on having such a competent and able representative. She brings a wealth of background to her new position.

The funding picture seems to be a little brighter for community colleges [See *Sacramento Scene*, this issue]. Perhaps Governor Deukmejian is finally realizing what a sorry state education would be in in California without a strong, viable community college system. Let's hope he got the message and remembers it.

JIM CAGNACCI
City College of San Francisco

SACRAMENTO SCENE

The Debate Continues

by GORDON TAYLOR
Yuba College

There are three items of current interest on the scene, one new and two that rather constitute a continuing saga: the new one, the Governor's budget (only a slight improvement), and the two seemingly everlasting arguments, one over Title V, Sections 55002 and 55805.5, and the other over AB 1725. The budget meets the statutory limits, but no more. Title V's new regulations have gone the rounds several times, and the process continues; however, it begins to look as though we will have them after all. AB 1725 (Vasconcellos) is still in the legislative conference committee, which means that people are still contending over its contents.

Jack Randall, Interim Chancellor of the California Community Colleges (CCs), reports, in a memorandum to the superintendents and presidents of the separate colleges, that the "Governor proves with this budget that the community colleges are indeed a high priority." It seems, however, that other people are not so optimistic. The budget meets, for the first time in many years, the statutory requirements for cost of living allowances (COLAs, as they are called) but the CCs have been under-funded for years while the University of California (UC) and the California State University (CSU) have, over those same years, received huge increases of money above the COLAs for those years.

Over the last seven years, the California Post-Secondary Education Commission reports, the State has increased UC's revenues by 70 per cent, K-12's revenues by 60 per cent, the CSU's by 52 percent; all this while the State's general fund increased by 54.6 per cent. The CCs' revenues increased by 21 per cent. Things have begun to look up, slightly, and if the initiatives to modify the infamous Gann limits pass, the possibility that we will be a bit better off suggests itself.

This year, the Governor is giving us a 4.8 per cent COLA in general apportionment and equalization ($98.9

million), 2.1 per cent for growth within the statutory limit ($28.4 million), and nearly $21 million for matriculation for students taking six or more units. There are other allocations for a number of special and categorical programs, as well: EOPS, disabled students' services, the GAIN program, Cooperative Agency Resources for Education (CARE), the Board Financial Aid Program for students who cannot afford the tuition fee, a fund to deal with hazardous materials. There is about $50 million for replacing instructional equipment, library materials, and deferred maintenance that comes from several different sources.

According to the latest word from the Chancellor's Office of the CCs, Title V's heart is still beating and is quite healthy, it seems. It is, however, still gestating, so to speak. The Board of Governors (BG) considered it at its meeting in December and voted to adopt it at its meeting of 21-22 January. There must be forty-five days of what might be called, if one were so inclined, a period of incubation during which the public may react, and, during which, people at the Chancellor's Office are making some changes in its wording and organization at the request of the BG. Section 55002 has been "resequenced" (their term) and set in a different format that will make the whole thing better organized and present everything in a more logical fashion, so I am told. They are trying, for example, to make a distinction between a course outline that goes into the record and a syllabus used by individual teachers in the classroom: they do not want to tell us how to conduct our classes nor specify things that are spelled out elsewhere, e.g., that classes be taught by credentialed instructors. Meanwhile, the Office of Administrative Law (OAL) has agreed to consult with the people at the Chancellor's Office as they work to resolve

(Continued on Page 11)

COMMUNITY COLLEGE ESL

What Should Be Its Mission?

by KATHLEEN LLANOS
Fullerton College and Cerritos College

The mission of a community college ESL program is complex and varied. The primary concern is to serve and respond to the community's needs. The program should be one that facilitates the mainstreaming of its students, encourages cultural and linguistic tolerance, and promotes an environment for instructors to be in touch with the latest socio-political and professional developments that affect ESL instruction.

In general, a community college ESL program serves students who are primarily immigrants and refugees, many of whom, by now, are graduates from our own American high schools. These students, although deficient in linguistic skills, want to reap the benefits of higher education. They, like the rest of the college population, are on two tracks: the university bound and the vocational bound. The instructional program, therefore, needs not only to raise the language skills of the ESL student but also to provide sound academic services that integrate academic and vocational instruction, while helping students develop positive attitudes about themselves and their studies. Using the tools of ESL instruction, students can learn to refine their abilities to think and communicate clearly and logically in a language other than their own and be able to compete with native language students. They need to become effective, independent learners in the world beyond school, whether they go into vocational or academic areas.

But the ESL program, because it is also a bridge to other departments in the college, needs to go beyond the ESL student. It should lead students and colleagues in other academic areas to increased understanding of not only the particular needs and problems of the ESL learner but also the contribution that students of foreign origin bring to our country. Cultural diversity and linguistic tolerance should be encouraged in instruction throughout the college community. The assimilation of the ESL student into mainstream American life is certainly a goal of the program, but this same goal also implies active interaction on the part of the native language participants as well. Because of the international mobility of the world today, we have an obligation to encourage a truly bilingual and bicultural blending of all our students and thus a tolerance for and understanding of the differences. The ability to cross cultural and linguistic boundaries has proven to be of great economic and social value.

Although second-language learning is almost as old as mankind itself, the political and linguistic environments are continually changing. The socio-political situation of the ESL program requires keeping a watchful eye on the promotion and the passage of legislation at the state as well as the national level that is favorable to the teaching and learning of languages. (The "ELA" English Language Amendment is one of many to be wary of. Accreditation for community college and university ESL courses is also of concern to most of us.) In order to fulfill these many demands on an ESL program it is, of course, of the utmost importance that its individual instructors become the standard bearers of professional and academic excellence. Because linguistics and ESL methodology are rapidly and continually changing, it is absolutely essential to stay up-to-date with current theories and trends.

Achieving these goals takes much dedication and a firm belief that what is done in the classroom with individual students ultimately affects each and every one of us in all phases of American and International living.

Kathleeen Llanos teaches ESL and Spanish at Fullerton College and ESL at Cerritos College. After earning a B.A. in English from San Jose State University, she received a Master's in Spanish and an ESL Certificate from California State University, Fullerton. Ms. Llanos and her family have lived in many different South American countries, including Peru, Venezuela, and Colombia, and she has taught ESL in these countries.

INTERCONNECTEDNESS

(Continued from Page 3)

this collectivity, discussion in general became more lively—I believe because they no longer had such compartmentalized minds that said this is English but this over here is history or biology—they saw that writing was related, and relevant, to EVERYTHING. I was also jubilantly stunned to receive a few poems composed for extra credit.

I will be the first to admit that this interdisciplinary approach to the Freshman Composition term paper is not really extraordinary or remarkable. In fact, it seems simple and even logical now that I've done it. Yet I think we teachers sometimes fall victim to that same compartmentalized thinking that we complain of in our students—and we need to know what others are doing. I believe that whatever assists young people to see the value and relevancy of writing in an era that devalues and compartmentalizes it not only serves the student but also contributes to the position and strength of English as a discipline and, ultimately, to our culture itself, resting as it does on the skills of that discipline.

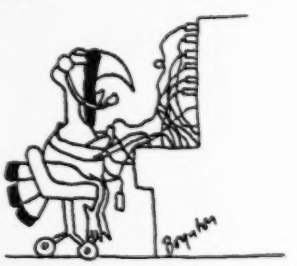
Terre Ouwehand is a writer with two produced plays and one published book, and an instructor at Santa Barbara City College where she teaches Developmental Writing, Freshman Composition, and Creative Writing.

NOTICES

(Continued from Page 2)

— Classics, Alan Bloom, the New Left, and the question of relevance.
— Literature for what?

Submit proposals to Professor Richard H. Lerner, City Colleges of Chicago, 226 West Jackson Boulevard, Chicago, IL 60606-6998. For further information and a copy of the necessary cover sheet write to the listed address or call (312) 855-3028.



That line is still busy. Will you hold til Monday?

15 April 1988 deadline. "RHETORIC AND COMPOSITION." Papers for the Seventh Annual Penn State Conference, 6-9 July 1988.

The program committee invites proposals for twenty-minute presentations and a limited number of panel discussions, demonstrations, and one- and two-hour workshops on subjects related to rhetoric and composition—especially applications and critiques the work of the conference's featured speakers: Robert Scholes, James Sledd, and others. A one-page abstract should be sent to Professor Jack Selzer, Department of English, Pennsylvania State University, University Park, PA 16802.

Open deadline. WOMEN WRITERS IN THE 1940'S AND 1950'S. Papers should discuss women's social consciousness as revealed in their works. Genres to be represented in an edition about these writers include poetry, fiction, and drama. Forms of literary criticism including feminist are welcome.

Send proposals, completed papers, or inquiries to Elsie F. Mayer, 24300 Deauville Road, Birmingham, MI 48010.

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PURDUE UNIVERSITY HAS DEVELOPED A SERIES OF AUDIOTAPE PROGRAMS designed to help college students study faster and more effectively. The *How to Survive at College* series contains thirteen audiotape programs, textbook, and Instructor's Manual.

(Continued on Page 12)

inside english DEADLINES

MAY 1988 issue
Literature Programs
25 March 1988

OCTOBER 1988 issue
Writing Programs and Critical Thinking
30 August 1988

DECEMBER 1988 issue
Developmental Writing
24 October 1988

MARCH 1989 issue
Teaching in Overseas Programs
25 January 1989

SACRAMENTO SCENE

(Continued from Page 9)

any ambiguities. Then, of course, the OAL must formally approve the regulations, and the document must work its way through the bureaucratic maze and be filed with the Secretary of State at which time it becomes official. The Chancellor's Office expects the process to be completed sometime in April, keeping with its schedule. That means that the colleges can still meet the effective date of 1 July 1988 to work toward meeting the new standards.

The controversy over AB 1725 continues. *FACCCTS*, published by the Faculty Association of the California CCs, reports that four of the bill's provisions are the subjects of debate:

—Some deans of vocational education think that requiring a Bachelor's Degree of vocational teachers is too stringent. Currently, 9 per cent of the full-time trade faculty do not hold such a degree. The compromise: these teachers would need either a Bachelor's Degree and two years of working experience in the vocation or an Associate's Degree and six years of working experience.

—Some teachers' organizations, e.g., the California Teachers' Association, object to the provisions that would give some authority to the Academic Senates. Specifically, the bill originally mandated that the unions negotiate all procedures for interviewing, recommending, hiring, and evaluating teachers. This provision would weaken the authority of some senates that currently make these decisions. The revision, as it now stands, would allow the unions to decide for themselves whether to negotiate these matters or to let the senates do so (sort of allowing

the fox to decide whether to raid the hen house or not, it seems to me).

—Currently, AB 1725 gives academic senates the authority to veto the hiring and tenuring of teachers who do not meet the minimum qualifications. The chief executive officer (whoever heard of officers in an educational institution, anyway) and the trustees object to giving authority to the senates and so oppose this provision. So far, no compromise. It seems to be a question of giving up too much power and giving more power to the faculty than it deserves.

—The fourth item is the money. The bill provides a new method of paying for the colleges and sets certain standards. It would reduce the average size of classes and, at the same time, increase the instructors' salaries; and one proposal is to pay part-time instructors at 60 per cent pro-rata.

So far the facultys' groups are the only ones lobbying, in any serious way, for this bill. [For a more complete description of AB 1725's main provisions, see *Sacramento Scene* in *inside english*, December 1987, p.9] Our legislators need to receive letters and phone calls and need to be contacted directly by the faculties of all the community colleges in the state. The Governor, as well, needs all the encouragement we can give him to sign this bill. It will, if it is passed close to its present form, change the way we live and work in the colleges.

News from the Regions

REGION VII: NORTH LOS ANGELES

Directors: Bruce Anders, *West Los Angeles College*; Veloris Lang, *Glendale City College*.

Much is going on in the English Department of Santa Monica College. Poet **DIANE WAKOSKI**, jointly sponsored by the English Department and the Santa Monica College Writer's Group, gave a public reading at SMC on Friday, 26 February. She then led a poetry workshop for the members of the Writers' Group. The Writers' Group, which includes full- and part-time instructors in the English Department and other members of the SMC faculty and staff, meets once a month in members' homes to read and discuss manuscripts.

In the spring another well-known poet will come to Santa Monica College. **ALICIA OSTRIKER**, known for her incisive criticism as well as her poetry, will be at SMC on Friday, 6 May. Co-sponsored by the English Department and the Santa Monica College Associates, **MS. OSTRIKER** will give a reading and lead a workshop for students and faculty. Also in May the SMC Writers' Group is holding its annual retreat. This three-day event, held at an off-campus location, features guest workshop leaders (a poet, a fiction writer, and an editor) to work with small groups, readings by the guests and the participants, and an examination of manuscripts that were accepted or rejected by the editor.

Chair **NINA THEISS** is acting Dean of Letters for the Spring 1988 semester. During this time the English instructor and poet **CATHY LONG** will serve as acting Chair. Instructor **DON DOTEN** has exchanged the warm Southern California sunshine for the rain and snow of Guildford, England as the Spring 1988 English instructor for SMC's Study Abroad program.

REGION X: SAN DIEGO

Directors: Rob Archer, Mira Costa College; Roseanne Hillhouse, Imperial Valley College.

The San Diego Mesa College English Department is honored to host **MME. ZHU DAOMIN** as Mesa's Scholar-in-Residence for 1987-88. **MME. ZHU**, Associate Professor of English and Deputy Dean of the Language Training Center at the Guanzhou Institute of Foreign Languages in Guangzhou, China, is here to observe ESL programs. She is one of seven members of a committee appointed by the Chinese State Education Commission to research and design a Chinese Intensive English Teaching syllabus. A secondary purpose of **MME. ZHU**'s visit is to explore the possibilities of setting up an exchange program for teachers experienced in teaching English and ESL classes.

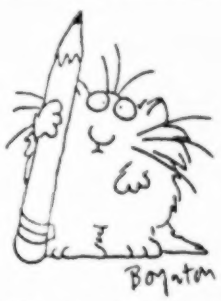
MME. ZHU has traveled extensively in the United States, from Washington, D.C., New York, and Boston to Omaha, Anchorage, Davis, and Los Angeles. While in residence at Mesa, **MME. ZHU** is visiting classes in a variety of subjects to share her knowledge and interests with the students. In addition, she is team-teaching "English Practice for the Foreign Born" with Dr. **DOROTHY BERGER**, who was a visiting instructor at the Guangzhou Institute in 1981. At Mesa College this spring, **MME. ZHU** will teach a course titled "Values in Chinese Culture."

COLLABORATIVE COMP

(Continued from Page 6)

the composition and all participants would receive the grade that the composition was given. That being the case, the participation and cooperation of all members of the group were important to the task. I was interested only in the resultant composition on the date due. No class time was given to this task.

It all happened as I had planned. Everything came together: the class discussion, the scenes presented, the group compositions, five in number. The scenes I especially liked; some were very ambitious, with props and costumes. Others were bare bones, barely audible. But all the students participated in the presentation. I invited my Vice-President for Instruction and the Dean of Instruction to attend one class meeting, according to a schedule included on the invitation. Both came. Both enjoyed. All students were required to see a performance of the



play, which occurred during our study. The requirement for the students was to write a review of the play, after they had read some examples of drama reviews. Indeed, I required them to attach one such review to their own when they turned in the assignment. One student told me that she had read a sarcastic review, which gave her permission to write one of her own.

But the best part of all was to read only five compositions, not twenty-five. As to be expected, the quality varied. A couple of groups had forgotten about composition requirements such as introduction and thesis. Too bad. Others did not forget. Well done. A couple thought that paraphrase meant synopsize. Too bad. Others knew the difference. Well done. Now, as the last aspect of the assignment, I asked them to write an appraisal of the experience, not for a grade, but for my information. I want to know how to make this assignment work better in the future, for I intend to do the assignment of a collaborative composition in English 1B as well as in English 1A.

Arnold Solkov, English Department, Santa Rosa Junior College, has taught English for many years. He is always interested in new ways to teach literature and composition.

EPIGRAMMAR

by H. WENDELL SMITH
Santa Monica College, Emeritus

To be a good writer, you need at least these virtues: faith, hope, and clarity. The greatest of these is clarity. With it you may not need the other two.

•

A grammer pedant is one who has no other gods before *whom*.

•

Never let a pronoun go without a good reference.

•

Pronouns, not people, should always agree with their antecedents. But neither should pretend to have none.

•

Now and then personal pronouns try to get possessive. Just don't let any of them have an apostrophe. A personal pronoun, once it gets hold of an apostrophe (which isn't it's own), is sure to misuse it.

•

When verbs disagree with their subjects, the subjects should prevail, even if the verbs are in positions of power. It is the same in politics. All else is tyranny.

•

Collective nouns live in communes. They can choose whether to be singular or plural. If they choose to be singular, they are often ostracized and sentenced to keep company with disagreeable verbs.

•

If you send an auxiliary to do a verb's work, you shouldn't have.

•

Dependent clauses make good syntax exemptions unless they try living on their own. As fragments do.

•

A noun complement is to be taken subjectively, no matter how cold, unsmiling, and objective it may appear.

•

When you use a preposition, think objectively who you're prepositioning for.

•

Sometimes the object of a preposition is to get there first. When the object takes a pre-position, it is sometimes subjective—if its nomination has been properly seconded, as in "Send not to know who the bell tolls for," which is done in reverse.

•

When you use *who* or *whom*, you subordinate a relative. The usage will give your sentence—maybe your whole family—a complex.

H. Wendell Smith, recently retired professor of English (Santa Monica College), has just published a new book, Readable Writing: Revising for Style *(Wadsworth, 1985).*

NOTICES

(Continued from Page 10)

Recorded in an actual college-level study skills class, the tapes are designed to help students do three things: develop effective study habits, develop positive attitudes towards learning, and improve specific study skills. Each program presents techniques for handling specific

study problems, such as "How to Manage Your Time" and "How to Study for Tests."

How to Survive at College can be used as supplemental material in a study skills course, as the major part of a freshman orientation program, or in a high school or college library. The tapes work well in a group setting with discussion led by an instructor. They can also be used by students working individually. Students can check their answers to the exercises using answer keys which are provided in the Instructor's Manual.

Sara Jane Coffman, series developer, notes, "Even A students can benefit from this series—they'll learn to study *faster*. The series will also help students who need to improve their grades, adults who are returning to college, and high school students."

The first program in the *How to Survive at College* audiotape series may be previewed free for ten (10) working days. To obtain a brochure describing the content of each audiotape, the textbook, and the Instructor's Manual, contact Jenny Towler at (317) 494-6315.

IBSEN VIDEO

HENRIK IBSEN: THEN AND NOW is a fifty-five minute videotape of a lecture by Joanne Kashdan, Ph.D., (Golden West College) on Ibsen's place in the realism of the modern theate. The tape is illustrated with dramatizations of the first and last scenes of *A Doll's House* and an original play by Dr. Kashdan, *A Yuppie Doll's House*, updating the final scene of Ibsen's original. The tape, priced at $110, can be ordered from the Educational Development Office, Golden West College, 15744 Golden West Street, Huntington Beach, CA 92647. (An article detailing the videotape will appear in the May 1988 issue of *inside english*).

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ALICE McDERMOTT
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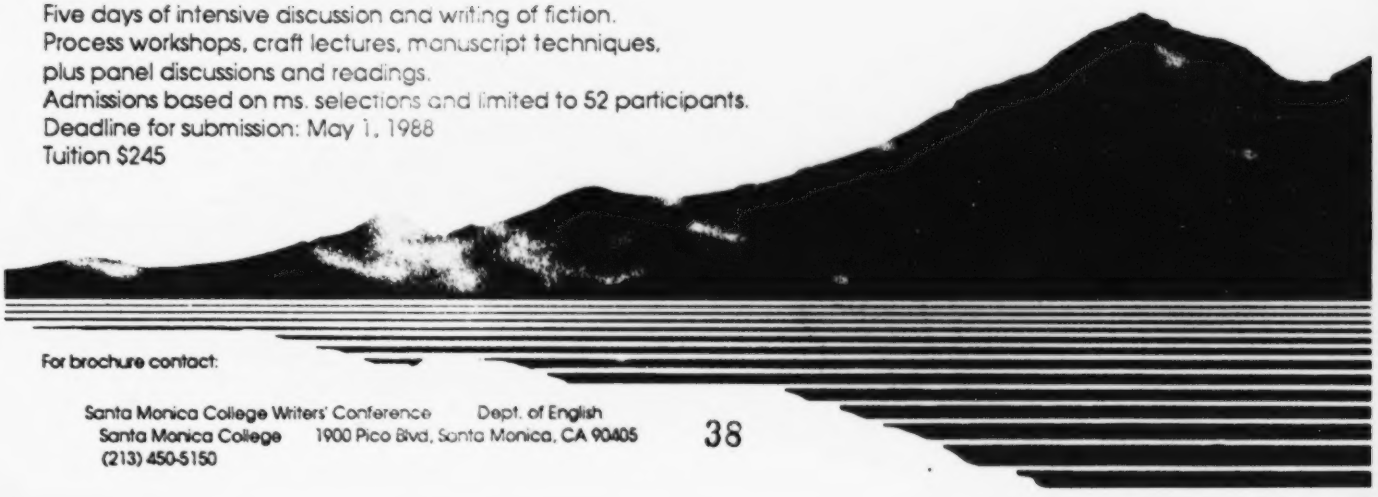

For brochure contact:

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38

ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO-YEAR COLLEGES

inside english

Vol. XV, No. 4 | Journal of the English Council of California Two-Year Colleges | May 1988

INSIDE

inside english

ECCTYC Looks at Literature

"Why, students ask, is one story not as good as another? . . . Why is judgment necessary at all?" Because without it, "the classroom study of literature is irrelevant." Page 3

One way to help student develop their own opinions about a text is to have them interview the characters. Page 4

Chaucer's *Canterbury Tales* do have something to say to students—especially bilingual students. Page 8

How can one distinguish between poetry and prose? Try reading a poem's thought-units backward. Page 11

When community college instructors teach on a university campus, what are the benefits and to whom? Page 13

ALSO IN THIS ISSUE

Deadlines . . . . . Page 3
News from the Regions . . . . . Page 16
Notices . . . . . Page 2
Poem . . . . . Page 10
President's Perspective . . . . . Page 9
REviews . . . . . Page 8
Sacramento Scene . . . Page 9

LITERATURE IN THE EIGHTIES
The Work of Literary Merit Program at Santa Rosa Junior College

by EDYTHE BRIGGS, ROBERT DUXBURY, IDA EGLI, and MARJORIE FORD
Santa Rosa Junior College

In 1981, the English Department of Santa Rosa Junior College initiated its Work of Literary Merit (WOLM) Program, which incorporates the teaching of literature—usually a major novel—into all thirty-five sections of English 1A, the Freshman Composition course.

The purpose of the program is to encourage students to read literature while helping them to improve their critical thinking, writing, and research abilities as they write analytically and persuasively about the selected WOLM. The teaching of the WOLM also provides a bridge between the first semester of Freshman Composition and the second semester course, which focuses on the study of writing and literature. In addition, as Arnold Solkov stated in his article detailing the genesis of the program ("Literature in the Eighties: Literature as Part of Freshman Composition," Inside english, March 1986:3), "One important benefit of the WOLM has been the department meeting each semester in which we do not talk about class size, problems with administration, dirty classrooms; instead, we discuss the one issue that brought us together in the first place—our love for literature."

Accompanying each WOLM selection is a series of four faculty lectures delivered by members of the college's English Department as well as by faculty in other departments and by visiting professors from local colleges. These lectures, well attended by the English 1 A students and by others who are interested, provide students and faculty with a lively, stimulating intellectual forum. Each series of lectures is compiled into a book that serves as an educational resource, provides students with models of research and writing, and encourages standards of academic excellence.

At the ECCTYC Statewide Conference in October 1987, a group of Santa Rosa Junior College faculty presented a workshop on the WOLM Program. The workshop responded to the tremendous interest throughout the state in the program—interest partly generated by Arnold Solkov's fine article. The articles that follow grow out of that workshop and look at faculty, administration, and staff reactions to the WOLM; at choices of and responses to the various WOLMs; and at the fall 1987 WOLM, The Tempest*—both from an instructor's and the students' point of view.*

CAMPUS REACTION TO THE WOLM

by EDYTHE BRIGGS

When a group of us from the Santa Rosa Junior College English Department presented our Work of Literary Merit (WOLM) project at the ECCTYC Conference in October 1987, the audience was enthusiastic. They immediately recognized, along with the difficulties in getting such an ambitious project underway and sustaining it each semester, several advantages that could come from it. One member of the audience commented, "The WOLM must really bring you together as a department. There you all are, reading, preparing and teaching the same literary work. What a unifying experience it must be!" She was right, of course: The WOLM does have a unifying influence, not just on our department, but on other parts of the campus as well. After some reflection, however, I realized that that's only part of the story; as my colleague Richard Welin noted, "The WOLM doesn't bring us together; the WOLM works because we *are* together!" We talk to each other, respect each other's ideas and opinions, and seek each other out for response, confirmation, and sometimes argument. Evidence of our togetherness is our willingness twice a year to lay aside our prejudice and preferences, and even our occasional reluctance, in favor of a commitment to the common department enterprise of teaching a literary work chosen by the majority. As we continue to make this commitment year after year, we recognize that besides the obvious benefits to the students, the WOLM benefits our department in several ways.

First, it provides in-house opportunities for our academic growth. As soon as a work is chosen, we all begin asking ourselves: "Do I want to give one of the four faculty lectures on this work? What would that require, in terms of time and energy? Do I have the background and experience to make such a lecture worthwhile, not only to our students but also to my colleagues in the English Department as well as those from other parts of the campus community who might choose to attend?" The WOLM faculty lecture series has earned a reputation on our campus, and speakers generally lecture to a full house, with

(Continued on Page 5)

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Send poems to Robert Rippy, *inside english* Poetry Editor, English Department, San Bernardino Valley College, 701 So. Mt. Vernon Avenue, San Bernardino, CA 92403. Send all other submissions to Barbara Bilson Woodruff, *inside english* Editor, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405. Manuscripts should be accompanied by a cover sheet that includes the author's name, address, and something about the author. Each manuscript should be titled and have the author's name and college under the title. Include a self addressed stamped envelope.

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Notices

CONFERENCES

19-21 May 1988. FINAL CONFERENCE OF THE WESTERN STATES PROJECT ON WOMEN IN THE CURRICULUM. Pasadena City College, Pasadena, CA.

The conference is open to all community college faculty in the Western States service area who are interested in integrating scholarship on women into the curriculum. Keynote speakers include Johnnella Butler, professor of Ethnic Studies, University of Washington, and co-director of a project titled "Different Voices," integrating the experience of ethnic minority women into American literature courses; Linda Malm, Chair, Art Department, PCC; and Barrie Thorne, professor of sociology at the University of Southern California. For more information contact Kay Dabelow or Laura Davis, Pasadena City College.

20 May 1988. SYMPOSIUM ON TEACHING AND ASSESSING ESL WRITING. AMFAC Hotel near LAX, Los Angeles, CA.

This day-long symposium, sponsored by the Consortium for Community College ESL Programs (CCCESL), will focus on the acquisition of writing skills; entrance/exit writing proficiency standards and procedures at the University of California, California State University, and California community colleges; and teaching strategies and practices. Speakers and panelists will be from UC, CSU, and CCC.

For further information contact Dr. Dayle Hartnett, Santa Monica College, (213) 452-9260 or Saeed Ali, Glendale Community College, (818) 240-1000, ext. 501.

9-11 June 1988. LITERACY CONFERENCE. University of San Francisco, San Francisco, CA. Topic: "The Relationship Between Composition Instruction and Current Literary Theory." Major speakers are David Bartholomae (University of Pittsburg and Chair, Conference of College Composition and Communication), Ann Berthoff (Emeritus, University of Massachusetts, Boston), Patricia Bizzell (College of Holy Cross, Worcester, MA), and Donald McQuade (University of California, Berkeley).

Registration: $165 (includes tuition, workshop materials) for single participant; $245 for two participants who register concurrently; $75 for conference presenter. For registration information contact Office of Special Programs, University of San Francisco, Ignatian Heights, San Francisco, CA 94117-1080 or call (415) 666-6848. For accommodations call the USF Conference Center, (415) 666-6166 for on-campus housing. For information on conference hotels and low-cost airfare, call (415) 433-1994 and ask for Franco.

16-18 June 1988. YOUNG RHETORICIANS' CONFERENCE. San Jose State University, San Jose, CA.

Panels and workshops include "The Search for Excellence: Ideal and Reality"—Don McQuade (UC Berkeley), John Ruszkiewicz (University of Texas), Sandra Schor (Queens); "The Active Reader: Writing Your Way into Literature"—Gabriele Rico (San Jose State University), Robert DiYanni (Pace University); "Rhetorical History: The Presence of the Past"—James Berlin (Purdue University), Bill Covino (University of Illinois, Chicago); "Teaching the Teachers: The Next Generation"—Jim Williams (University of North Carolina), Michael Vivion (University of Missouri). At a working lunch Susan Miller (University of Utah) will discuss the results of her national survey: "Composition: The Quest for Status." And Ed White (CSU, San Bernardino) will conduct a demonstration-workshop on holistic grading.

Conference fees: $30 for full-time instructors, $10 for part-timers and students. Inexpensive accommodations are available. For more information write Hans Guth or Gabriele Rico, San Jose State University, Department of English, One Washington Square, San Jose, CA 95192-0090 or call (408) 924-4425.

18-19 June 1988. REVOLUTIONS IN COMPARISON: A COMMEMORATION OF THE 1789 BICENTENNIAL. University of California, Los Angeles. For more information write Claire Hammerman, Center for Medieval and Renaissance Studies, UCLA, 90024-1485.

6-9 July 1988. SEVENTH ANNUAL PENN STATE CONFERENCE ON RHETORIC AND COMPOSITION. University Park, PA. Featured speakers include, among others, Robert Scholes (Brown University), who will give the keynote address; James Berlin (Purdue University); James Sledd (University of Texas, emeritus); and Anne Herrington (University of Massachusetts). In addition, conferees will be able to learn firsthand about the opportunities for (and obstacles to) using computers in teaching composition, by observing classes and surveying computer lab facilities. Two experts on computers and writing—Bob Kozma (University of Michigan) and Christine Neuwirth (Carnegie-Mellon University)—will share a special conference session and offer informal advice during the week.

The program committee invites proposals for twenty-minute presentations and a limited number of panel discussions, demonstrations, and one- and two-hour workshops on subjects related to rhetoric and composition—especially applications and critiques of the work of the conference's featured speakers. A one-page abstract is due no later than 15 April and should be sent to Professor Jack Selzer, Department of English, Pennsylvania State University, University Park, PA 16802.

Conference registration: $80. Housing ranges from $44 to $78. For more information write Chuck Herd, Conference Coordinator, 410 Keller Conference Center, Pennsylvania State University, University Park, PA 16802, (814) 863-3066.

19 July-1 August 1988. MYTHOPOEIC CONFERENCE: FANTASY IN AMERICA. University of California, Berkeley. For information write David Bratman, 90 El Camino Real, Berkeley, CA 94705.

4-7 August 1988. LEGAL FICTIONS: DICKENS, VICTORIAN SOCIETY, AND THE LAW. University of California, Santa Cruz. For information write The Dickens Project, Kresge College, UCSC, Santa Cruz, CA 95064.

29 September-1 October 1988. SOUTHWEST REGIONAL AFFILIATE CONFERENCE OF NCTE. Albuquerque, New Mexico. Theme: "Lifting Spirits: Peaks and Possibilities." The conference, sponsored by the New Mexico Council of Teachers of English, will feature workshops, concurrent sessions, publishers' displays, and roundtable discussions. For information write Mary Lynn Holes, 5 Pine Way, Clovis, NM 88101 or call (505) 763-6128.

DEADLINE

1 June 1988. PROPOSALS FOR 1989 CCCC ANNUAL CONVENTION. The 1989 CCCC Annual Convention will be held at the Sheraton Hotel, Seattle, Washington, 15-18 March. If you are interested in submitting a proposal, request a proposal from from CCCC Convention Information, NCTE, 1111 Kenyon Road, Urbana, IL 61801. Mail the completed proposals to Jane Peterson, 1989 CCCC Program Chair, at the above address.

PCC REGIONAL CENTER

Pasadena City College has been selected as a Regional Center for the California Humanities Project with specialties in "Integrating Women's Studies into the Curriculum" and "Team-taught/Interdisciplinary Studies." PCC has previously received over $75,000 in federal, state, and private grants to develop programs in both areas and has conducted

(Continued on Page 15)

OPEN TEACHING POSITIONS

San Diego Mesa College announces openings for English instructors in contract, tenure track position. The job announcement will be available 1 May 1988. For an announcement or further information write San Diego Community College District (SDCCD), Stadium Plaza, 3375 Camino del Rio South, San Diego, CA 92108, or call the job tape, (619) 283-9478.

A METHOD OF JUDGMENT

Evaluating Short Stories in Beginning Literature Courses

by RAY WEINSTEIN
West Los Angeles College

The question of judgment in the arts is an old but still vital issue renewed daily outside the classroom as well as in it. One hears a movie critic rave over a movie, citing its compelling performances and honesty, and hears another savage it, condemning what the first critic praised. One can sit through what seems to be a plodding performance of Elgar's *Enigma Variations* only to read the next day that a reviewer has called it "substantial," "galvanic," "heartening." Or having found the Kirov Ballet's interpretation of *The Golden Age* moving, beautifully staged, and magnificently danced, one can be surprised to hear a critic call it "shopworn, tacky, imprecise."

Why such a discrepancy between a sensitive layman's view and the critic's? Are the critic's perceptions so refined, his knowledge so arcane that only he, the expert, is qualified to judge a work?

Whatever it may be for the critic, an English teacher needs some sort of method in order to demystify the art of interpretation for beginning literature students. One of the first problems concerns judgments. Why, students ask, is one story not as good as another? If a story is sensibly plotted, with characters who act in more or less recognizable ways, is reasonably engaging, and employs correct grammar, why is judgment necessary at all?

One answer is that without judgments the old spectre of relativism appears, leveling skills and imagination. To deny the skills and richness evident in high quality stories is to restrict discussion to definitions of such elements as plot, point of view, and symbolism. If everyone's judgment is as good as everyone else's, the classroom study of literature is irrelevant.

One method is to restrict discussion, in so far as merit is concerned, to three criteria: sentimentality, character development, and irony. Though these are not the only ideas pertinent to short story analysis, they can be sound indicators of a story's strengths or weaknesses. To put the ideas in precept form: (1) If any scene or dialogue shows development in a character that is either sentimental or familiar, the story is of questionable worth. (2) The same is true of a story composed entirely or mainly of stereotypes, unless there is a mitigating irony. (3) Finally, a theme or conclusion that presents man as noble must present characters that act consistent with the way human beings really do act. Students should also be aware that behavior and motives are frequently difficult to categorize and that the best stories do not try to simplify or judge. Modern writers are more often observers than they are moralists or judges.

A story that is bad on all the above counts is "Outcasts of Poker Flat" by Bret Harte. The story tells about the expulsion of four "undesirables"—a gambler, a prostitute, a madam, and a drunk from a town that has become newly moral. The party, forbidden to return, heads for another town but is trapped by an early snowstorm in the Sierra. Uncle Billy, the drunk, absconds with the horses and is never seen again. A young, innocent couple stumbles upon the party and is also trapped. While the boyfriend goes for help, Piney, his virgin girlfriend, is looked after by the prostitute. Mother Shipton, a hard-bitten madam, saves her rations for the girl. When Oakhurst, the pragmatic, "cooly desperate" gambler, who has himself given up a chance to escape, says "You've starved yourself," Mother Shipton replies, "That's what they call it," and "turning her face toward the wall, passed quietly away."

The characters are stereotypes—the prostitute with a heart of gold; the crusty but lovable madam; the strong, gentle, brave gambler; not to mention the pure virgin and her faithful beau. Moreover, they change without motivation in order to support the sentimental notion that so-called righteous people are often hypocrites, and "bad" people are often noble. When Oakhurst determines that all is truly lost, he gathers firewood for the ladies (who die later anyway), then shoots himself. Harte calls him "the strongest and yet the weakest of the outcasts of Poker Flat," employing the cliche that anyone who kills himself, no matter the circumstance, is automatically weak. What is passed off as irony is really poor character development and rank sentimentality.

"The Chorus Girl" by Anton Chekhov begins with what *seem* to be stereotypes and the sentimental idea that a faithful wife will prevail over a callous tart to win back her straying but loving husband. The story begins with a not-so-young club entertainer at home with her latest "suitor," Nikolay, a married man. When Nikolay's wife knocks at the door, he runs to another room, leaving Pasha, the embarrassed chorus girl, to deal with her. The wife accuses Pasha of taking gifts from her husband who has embezzled money, she says, to keep his mistress in style. Pasha vehemently denies that Nikolay has given her anything. When the wife insists and paints a bleak picture of her deprived children, Pasha cries and offers her jewelry, swearing that it is her own and nothing she got from Nikolay. Taking the jewelry but still berating the chorus girl, the wife leaves in a huff. The husband, returning now from the other room, further insults the chorus girl, saying that he repents his philandering ways and realizes what a dignified and noble person his wife really is. He too departs, leaving Pasha alone, bereft of her jewelry and pride.

While it is true that some students see Chekhov's irony, many do not. Some see the play against stereotypes, i.e., that the "faithful wife" is an opportunistic harridan, the "philandering husband" who is supposed to see the truth sees no such thing, and the "low-class hussy" is actually decent and generous. Those students who find the wife to be sincere, the husband to have seen the light, however belatedly, and the chorus girl to have gotten what she deserves are sometimes converted by pointing out that the ironic version is so much more interesting than the familiar one.

In Ralph Ellison's "Battle Royal," written in 1947, the unnamed protagonist is a bright, ambitious but naive young black who is being awarded a scholarship to a Negro college. He is invited to deliver a speech at a raucous banquet given by the important whites of the town. Before the speech, however, he and other young blacks must watch a beautiful naked blonde dancer, who creates both lust and fear among the black spectators. Then he must participate in a battle royal, a boxing match in which the participants, all young blacks, are blindfolded and placed in a ring. The winner is the last combatant to remain standing. Later, as a reward, the blacks are allowed to scramble for "gold" coins that turn out to be brass.

Finally, the protagonist is allowed to give his speech. When he uses the phrase "social equality," he is reprimanded and threatened until he changes it to "social responsibility." When he recants, he is given a leather briefcase and the scholarship. Overcome, the protagonist cries for joy. Later that night, however, he has a dream in which his dead grandfather presents him with an official envelope. Inside, the protagonist finds "another (envelope) and another, endlessly. . . ." "Them's years," his grandfather says. The narrator opens the last one and reads, "Keep this nigger-boy running." The story ends as the protagonist awakes "with the old man's laughter ringing in my ears."

"Battle Royal," it is safe to point out, is an excellent story because never do the characters approach stereotype. The whites are bigoted and crass, but some are well-meaning, helping the dancer to escape from overzealous partygoers. The blacks are sometimes mean-spirited, sometimes decent. The protagonist is alternately deceptive, naive, bright, and, finally, confused. Moreover, the story hasn't a trace of sentimentality. No one is holier than anyone else; an education from a Negro college is considered worthless; and no course of action is considered noble and righteous. Knuckling under to the white man is humiliating but useful, and "living with your head in the lion's mouth," as the grandfather recommends, is satisfying but self-defeating. In short, there are no pat answers.

To make his point, Ellison uses irony. The dancer and the brass coins show the corrupting effects of lust and greed and suggest, perhaps, that blacks are better off not striving for everything that whites possess. The major irony, however, is that the college-bound protagonist, having endured all manner of humiliation to achieve as whites do, finds that his prize is bogus, that for him, anyway, there is no simple way out. The story ends ambiguously, the protagonist uncertain of his future.

It is an oversimplification to say that judgments based on the avoidance of stereotypes and sentimentality and the intelligent use of irony will solve all the problems of interpretation and determine unequivocably whether or not a story is artfully wrought. But these points allow students to see that the best stories deal with real people, most of whom are not easily typed, and with situations that are not always easily resolved. Nearly always the stories avoid sentimentality in favor of a clear-eyed look at the way people and events really are.

Ray Weinstein teaches English at West Los Angeles College. He is an avid skier, still looking for the perfect run.

***inside english* DEADLINES**

OCTOBER 1988 issue
Writing Programs and Critical Thinking
30 August 1988

DECEMBER 1988 issue
Developmental Writing
24 October 1988

MARCH 1989 issue
Teaching in Overseas Programs
25 January 1989

A WAY INTO LITERATURE

Interviewing Francis Macomber

by JUDITH HERT
San Bernardino Valley College

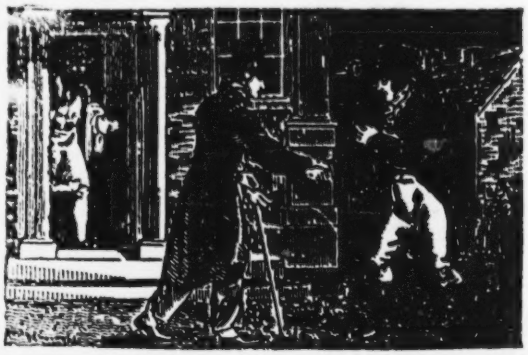
Most of us who teach literature realize that whatever our goals, it is absolutely necessary that our students learn to read with imagination. They must somehow become involved intellectually and emotionally with what they read. They must care about characters, suspect motives, and anticipate actions.

But what we often fail to realize is the extent to which the classroom undercuts these very necessities of reading fiction. We tend to blame students' uninvolvement on the difficulty of the material and/or the students' inexperience as readers. But the truth is that the students' desire for a good grade and our own—often too much vaunted—expertise so emphasize the instructor's correct interpretation with its accompanying literary paraphernalia that many students would never presume to have their own feelings about a given work. In fact, many only read the work itself to get the story straight and to be prepared to be called on, and a few don't even read it at all. Even in class discussions in which we intend to draw out students' ideas, we usually send the clear message that there is one single or best interpretation, which, of course, is ours. We do this by leading the discussion, accepting and rejecting students' contributions in order to create the ideas we want to teach, and by restating students' comments in our own more sophisticated vocabulary. Ironically it is our own love of literature, our specialized training, and the richness of our own experience (at the least, we are usually older) that make our readings inevitably different from those of most students. Thus, the whole process teaches students that literature is a complex intellectual game and that their own ideas and feelings are largely irrelevant.

Yet this is the very opposite of what needs to happen if students are to learn to read literature. The truth is that they must start where they are, that great works, especially, have many interpretations, that each reader plays a role in creating meaning, and that in literature classes the process of having ideas about a work is more important than having the right ideas, the "true meaning."

One can believe all of the above but still be stymied by the classroom situation. This is why I am so pleased with a teaching technique I have been using for the past two years, a technique that *makes* students create their own meaning and keeps me as "Authorized Interpreter" somewhat at bay. Despite my excitement, however, I have some misgivings about sharing this technique, for many will see it as anti-academic, pseudo-psychological, and—horrors—unserious. I had some of these same misgivings myself. But it works. I have had the best class discussions and gotten the best insights and ideas from students using this technique of any way of teaching literature I have ever tried.

The technique itself is simple, though it has all kinds of varieties. Essentially it consists of discussion as role playing. Students are arbitrarily assigned roles—characters or implied characters—in a work, and other students interview them, asking both questions the instructor may suggest and questions interviewers invent. If the class is small, students may work in pairs—a character and an interviewer. If the class is large, there can be two to five in a group—one character plus several interviewers. As instructor I assign the roles and suggest a focus of inquiry and then give these pairs or groups five minutes to get into the situation. Then the groups take turn performing (exploring or extemporizing) while the rest of us listen. Often students from other groups and I, too, will join in the discussion with a question which we ask the interviewer to ask or which we ask directly ourselves. Of course, students often can't resist giving a character their own opinions, and the character often responds with a defense or explanation.



A specific example may be helpful. We are going to spend the class hour discussing "The Short, Happy Life of Francis Macomber." I assign the following roles with one or more interviewers: Francis Macomber; Wilson, the guide; Margot, the wife; a close friend of Margot's in New York (who isn't in the story); one of the native gun bearers; etc. (This depends on how many roles I want to explore and the size of the class. In a sense one is creating groups in the class.) As I assign the roles, I suggest a focus: *e.g.*, "Find out what Margot was thinking about after she left the tent crying, *i.e.*, why did she come back smiling? Also, why did she marry Macomber?" In this story it is also possible to have three Margots: one to tell about the marriage, one to explain how and why she coped with her husband's cowardice (slept with Wilson), and one to explore if she shot him and why. I don't allow much time for these groups to prepare—five or ten minutes. Actually, they just start playing characters and interviewers—to get comfortable—before we start to listen.

Obviously some students are better at this than others, and if little happens I end the interview quickly, thanking the participants and making whatever positive comments I can. Interestingly, students feel protected playing roles. It is the character not the student who says, "I slept with him because I felt like it; I didn't have a reason." In fact, that isn't much of an explanation (though it may be true in life!) in an academic discussion, but it works in an interview, or, at least, it allows a student not to feel stupid and to stay involved. In any class period used this way, I assign some of the more important roles to the more imaginative, articulate students, but interesting ideas often come from less able-seeming students. And, most importantly, everyone gets involved.

What is often wonderful about this method is the quality of ideas generated. In our sessions on Francis Macomber, one questioner was persistent in trying to find out how Francis felt when he was suddenly brave. Francis talked around it a bit but then happily explained, "I was myself—just me—finally. Not my father's son or my mother's boy—nobody but me. Other people didn't matter. I didn't care what anyone thought." Another questioner responded, "You mean you had been really afraid of people?" "I guess so," Macomber answered, "though I was really scared of that lion!" The class laughed.

I often invent characters who are not in the story, so we can explore questions about a character's motivation or background that might explain his action. In the discussion of this story, one woman I invented was Margot's best friend. She told us about Macomber's overwhelming, belittling, rich father, a self-made millionaire, whom she saw as responsible for Macomber's lack of assertiveness and confidence; this, in turn, explained Margot's disdain.

Much of this is fanciful but no more so than much literary interpretation, and it is surprising how close to the author's clues most student role-players stay. Occasionally when a student gives the class an explanation not seemingly implied by the text, other students will say, "But in the story you say such and such and that doesn't seem to fit." Again the role playing protects the student who shrugs at his own inconsistency. But the point has been made.

Some classes and some works lend themselves to this technique better than others, but overall I would say that the quality of ideas, imagination, and student involvement is 100 per cent better using this technique than using only academic discussion. I will always remember a student who was asked as the Devil in Tolstoy's "How Much Land Does a Man Need?" how he defended what he did to people. "I don't do anything really," the Devil replied. "You just kind of creat opportunities for them. Actually, people do it to themselves."

In some cases I have replaced the interview with two people role playing. In *Hamlet*, for instance, two students acting as Hamlet and the Queen discussed her hasty marriage. She had a wonderful defense based on her own vulnerability and her preference for being a Queen. "She was used to it," she said. In another similar conversation, Rosencrantz and Guildenstern had an inventive conversation directly after coming from the King about whether they should betray their friend and if so how. (We had created a modern version of Hamlet set in a small American corporation and these two were salesmen.) They thought of bribing Hamlet's golf caddy, but also considered hiring a prostitute.

The point of this kind of exercise is *process*—the process of reading and reading into literature, of living in the world an author creates, and of understanding that experience for oneself. A lot of what happens in this process is not to the point, but it is necessary to the process of student learning. Interesting, one end product—the exams—are much improved by this technique. The students know the works better, and they have more ideas about them. And I haven't changed the exams; they are still short and long essays requiring the students to explain what and how a work means, using details and information from the text.

If there are any secrets to using this technique successfully, they include convincing the students that they have the right to have their own ideas and that there are many valid interpretations of any work. The teacher's own ability to chooose significant moments or places to explore in a piece of fiction is also a key to this technique. And, perhaps most importantly, a teacher must be genuinely open to students' ideas. When all of these exist, the class work becomes playful, creative, and personal, as well as intellectual—a wonderful combination, which is also the great appeal of serious literature.

—

Judith Hert, Dean of Humanities at San Bernardino Valley College, always explores new ways to be more effective in the classroom. She has written and received numerous grants, the latest being an FII grant for an ECCTYC literature conference in April 1988.

i.e. NEEDS BACK ISSUES

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CAMPUS REACTION

(Continued from Page 1)

an overflow in the aisles. Preparing a lecture can be a welcome addition to a schedule that sometimes contains more remedial than academic courses. It can even give the administration a chance to recognize our worth as scholars!

Second, the heightened academic atmosphere that accompanies our work on the WOLM often leads us into small-group discussions in our conference room at noon or in each other's homes after hours, sharing teaching methods, discussing successes and failures, or arguing about different interpretations of the work. These encounters frequently lead us to a clearer under-

standing of the work, ourselves, and our colleagues and to a greater respect for the strength and diversity in our department. Moreover, position papers from various department members may mysteriously appear in our mailboxes the morning after a particularly lively discussion; some of these papers have been useful in stimulating classroom activities and have shown students that not all great minds think alike!

A third advantage: Our campus is large and spread out, our teaching loads heavy, and we don't often get time to know or socialize with instructors in other disciplines. But with at least one WOLM faculty lecture each semester given by an instructor outside our department, we have the opportunity to hear and appreciate this colleague's slant on the book, while enhancing our own understanding of a lesser-known discipline. All of these contacts have contributed to our personal growth and our enjoyment of teaching.

And what does the rest of the campus think about our WOLM project, which inevitably touches many of them? One member of our department, Ron Taylor, noticed a large poster on the wall of our college bookstore advertising Nathaniel West's *The Day of the Locust*, the Spring Semester WOLM choice, and commented, "This is a big event for the whole college."

The Administration's response is positive, too. From Ed Buckley, Dean of Liberal Arts, came the following note:

> The Instructional Office is very proud of the WOLM program for a number of reasons. The primary one is, of course, that it has a positive impact on the students. Not only do they have the opportunity to read a great work of literature; they have the chance to observe a relatively large number of people excited about such literature. Too often we are unable to celebrate the artifacts of our culture in our zeal to simply expose students to them, and the WOLM is a kind of celebration.
>
> An important secondary reason is the WOLM's impact on the English Department and other faculty. The WOLM reminds instructors that there is a larger reason for teaching and loving literature besides their own individual passion for it—that they are here teaching because what they teach has an important value to our culture. Finally, insofar as the WOLM project invites interdisciplinary cooperation, it reminds us that literature offers a way into such related disciplines as history, art, and so forth.

We continue to be assured of the enthusiastic support of the library staff, and we're thankful for that, especially as the WOLM project makes things so lively for them over there. Here's a comment from the Learning Resources Director, Bill Pettas:

> As a library administrator I am very pleased with the WOLM process. It provides a structure for students, faculty, *and librarians*. It allows us to know *ahead of time* what the main interest of a large number of classes will be for the semester. . . . It also allows us the opportunity to prepare specialized bibliographies for the topic, and to offer specialized bibliographic instruction which we call "library keys" for students from several classes at the same time. . . .
>
> Over and above the obvious practical considerations, it offers an opportunity (all too rare in junior colleges and their libraries) to pretend for a bit that we are really doing something academic. To get beyond the typical superficiality of most of the instruction.

Because many of us assign WOLM-based research papers, we lean heavily on the assistance, cooperation, and resourcefulness of our reference librarians. Some of us confer with them soon after the two WOLMs (for Fall and Spring Semesters) have been chosen to get their advice regarding research topics that are realistic in terms of our library's resources. Marjorie Grossman, Research Coordinator, carries a large share of this load. In her own words:

> The work I have done for the WOLM each semester has usually involved doing research and shooting photographic slides for two sets of research projects, [for] . . . students . . . who are doing historical or sociological research [on the work], and those in the majority of the English 1A classes whose papers involve literary analysis. . . . The WOLM assignments are my favorites during the entire school year since they present me with one of the few student projects that do deal directly with literature.

Another reference librarian, Will Baty, listed for us the skills that a student must use to successfully research a WOLM topic:

> 1. The WOLM selections by their very nature require that the students employ a cross-disciplinary approach. Their topics may involve researching political, social, economic, and historical aspects [of the work] that go far beyond a "literary" analysis. The students are often doing research in subject disciplines that they are unfamiliar with.
> 2. The students must be able to see the relationship between ideas and concepts and the larger fabric of society. This is an analytical skill that the WOLM assignments help to reinforce.
> 3. Specific research skills involve the following:
>
> a. Development of a search vocabulary.
> b. Development of a clear focus regarding their subject.
> c. Development of a "search strategy" for locating the appropriate indexes and sources.

> d. "Backgrounding": reading on a topic in a specialized encyclopedia or handbook in the reference area.
> e. Becoming familiar with the apparatus of bibliographic notation.
> f. Learning to distinguish a scholarly journal from a popular magazine!

Finally, it seems appropriate to include comments by colleagues outside our department who have given WOLM lectures. For this labor of love they receive no honorarium, and their preparation may involve a great deal of time. We were heartened, therefore, to receive these two statements from past WOLM lecturers. The first was written by Jack McCune, Instructor, History of Western Civilization, and Social Science Department Chair:

> Several years ago when I was asked to give a WOLM lecture for English 1A students, I didn't know what a WOLM was, and I had only barely heard of Joyce Carey's *The Horse's Mouth*, the novel being read that semester. Now that I have given four more of these lectures I want to thank you for introducing me to the WOLM experience and for encouraging me to continue in it.
>
> Each novel obliged me to rethink a big period or topic in my historical material, and to try to produce a synthesis that was fresh for me and relevant for two-hundred-plus students of English. Obviously these lectures had to be framed in a more interdisciplinary mold than those I offer to my history students, and that challenge was intellectually invigorating. It was also just plain fun to see if I could sell my stuff to a non-captive audience. Thanks for giving me the opportunity, and I look forward to repeating it again.

Equally positive were the comments of Gary Anderson, Instructor in Earth Sciences and at the time Department Chair, who lectured on Joseph Conrad's *Heart of Darkness*.

> When I was invited to participate in the WOLM series, I was swamped with other responsibilities, but I felt that I couldn't refuse because it was a great opportunity to show what geographers do and how geographers can contribute, and I didn't think anyone else would do the job if I didn't.
>
> Two skills from my professional background were especially important in the development of the presentation: the distillation of essential facts and concepts from a vast literature, and the production of projection media from a variety of original materials. I was acutely aware of the limitations of the forty-five-minute format, the broad range of backgrounds in the audience, and the need to enliven the statistical with the anecdotal. I also wanted to make explicit bridges with the disciplines and interests of the other speakers in the series, hoping that students would recognize a mutual respect among scholars and the potential contribution that one discipline can make to the study of others. This essence of General Education is the real message of the WOLM lecture series, I think. I believe it is an important message for students, who cannot be blamed for seeing education as a collection of separate courses. I wanted students to see that geographers are interested in literature and can contribute to its interpretation—perhaps to its enjoyment. I wanted faculty, especially English faculty, to see that I support the general education enterprise and their role in it, as they do mine. Finally, I wanted to demonstrate this interest and support through content and style and quality, rather than lip service. . . .
>
> If I were invited to participate in the WOLM series again I would certainly try to do it, and I would encourage other faculty to join this worthy endeavor.

—

Edythe Briggs received her M.A. from Sonoma State, having also done graduate work at UC Davis and Sacramento State University. She has been an exchange teacher at John Abbott College in Montreal (1982-83) and received an NEH Grant in 1978 to study Ideals and the Quest for Utopia at the University of Minnesota. She has taught English at Santa Rosa Junior College since 1967.

(Continued on Page 6)

PICK A BOOK, ANY BOOK

by ROBERT DUXBURY

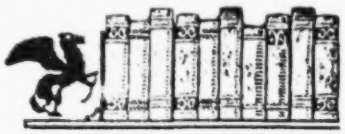
Having become committed to the idea of a common text of literary value (WOLM), the only slight problem facing this magnificent general scheme was the relatively trivial one of a specific text. All fifty-odd full- and part-time members of the English Department had clear and well defined ideas about purpose. The work chosen each semester should represent the canon, be an example of fine writing, be worthy of critical study, and yet be approachable by freshmen without extensive exposure to literature in high school. We gathered at a colleague's house and slowly began to realize that sharing an ideal does not mean sharing the means of achieving that ideal. The battle commenced.

It is perhaps instructive to cite some of our choices over the past five years, bearing in mind that each choice is to achieve identical ends. Books such as Jane Austen's *Pride and Prejudice*, concerned with polite feminine English society in the eighteenth century, have been followed by Ernest J. Gaines' *Gathering of Old Men*, concerned with poor blacks in Louisiana in the present. Similarly discordant subjects appear when one contrasts *1984* with *To the Lighthouse* or *The Tempest* with *As I Lay Dying*. Yet the consistent pattern throughout the choices has been a desire to expose students to a representative sample of what we regard as "literature" and then to see how this choice fares with our student population.

Some of the responses have been surprising. Works that many regarded as eccentric have proven enormously successful. Most agree that William Faulkner's *As I Lay Dying* was our most widely appreciated selection. *A Gathering of Old Men*, a far easier and more straightforward narrative set in our own times, was disappointing.

The Tempest fared badly, yet *To the Lighthouse* brought interesting responses, not least from feminist critics. It is perhaps also fair to clarify the responses to each text as to point of view. Many of my colleagues, disillusioned middle-aged men pining for more picaresque lives, will swear blind that *Henderson the Rain King* was a magnificent choice. They will also go to great pains to point out how well the book was taught and how people related to it. Far be it from me to disagree, of course, but my own personal observation would suggest that contrary to feminist criticism the most interesting reading my female students gleaned from any WOLM was Jane Austen's observations upon male-female relationships. Similarly, *Madame Bovary* enthralled students and reduced us to tears. We had no difficulty in "relating" to a bygone France and saw Charles as a prototypical "nerd". Similarly, in 1984 we were all in tears again, this time from boredom with *1984*. And in a similar vein, I must confess a personal affection for Gulley Jimson in *The Horse's Mouth* although my students had little understanding of or sympathy with an artist's imagination.

Disparate as responses have been, however, it is nonetheless true that something has been gleaned from our process. We are aware of certain criteria at this stage that may have helped us in our original selections. The main criterion is seemingly obvious and yet difficult to embody: The WOLM should be of a limited length (80,000 words) to facilitate students' actually



reading the text. For this reason, *A Passage to India* and *Henderson* were poor choices. Following this principle we chose *A Gathering of Old Men*, a short work and added a further qualification, namely that the writing be of sufficient complexity to sustain critical dissection over a period of three weeks. Thus, we achieved the paradigm: the short, difficult work. For reasons best known to themselves, students seemed prepared to re-read a short text rather than read a long one, although the actual numbers of words read were identical. After arriving at this observation and as a result of liaison with other departments, in this case theater arts, we began to consider widening the scope of the work from novel to include drama. Our choice of *The Tempest* amply demonstrated how the road of wisdom can lead to Folly's doorstep.

On the surface, Shakespeare should have worked. Who better than he to demonstrate our commitment to the canon? We arranged four lectures as part of our series and a student production of *The Tempest* on campus allowed theatrical exposure to the text. We commandeered an excellent guest speaker in Tony Amendola from the Berkeley Shakespeare Festival, and he showed us videotapes of his fascinating production. Yet there were problems.

While we were happy enough to surrender background knowledge of Bovary's France to the History Department or race relations in the South to Social Sciences, we were at considerable disadvantage in knowing something about 1564 to 1616 in England. Hence, the cardboard replica of the Globe Theater was trundled up and down the hallways, and colleagues dusted off their undergraduate essays on Middleton and Rowley, and vied with each other for Greene anecdotes and "upstart crows." We also disagreed strongly with each other about the quality of the play, the quality of the videotape performance, and the quality of the campus performance. For an outsider, it would be perplexing to realize that an expert from our local State University who discussed the "mask" scene and our campus theater arts director who spoke of ways of getting off the stage, were in fact addressing the same work. The fact that this response was well intentioned is beyond question, but you can love a thing to death, and we did.

So now back to the drawing board. The current work of literary merit is Nathaniel West's *Day of the Locust*. We shall show the John Huston movie, and we've lined up a Hollywood screenwriter to give us some personal reflections. We are also fortunate in that kudos can be gained from not knowing anything about Los Angeles, and so the background to the novel can be given by our supremely competent historian. The novel is short and sufficiently complex. It will be interesting to explain why it didn't work. Or maybe it will!

That, after all, is the real thrill of this project: the matching of performance with expectation. The real professional growth for the department has been in our deeper understanding of our students and ourselves through literature. It is an astonishing joy at this stage of our civilization to be part of a community, however small, that still focuses upon a discussion of literature as a means of expression. One still greets each new WOLM choice with fresh hope, as though it were the new generation of a still endangered species.

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Robert Duxbury was educated at the Universities of Leicester and Wales. He was a Fulbright Exchange Teacher 1980-81 to Santa Rosa, California. He has taught at Santa Rosa Junior College since then. Bob's first play, The Blue Note, *opened in February at the Actor's Theater in Santa Rosa.*

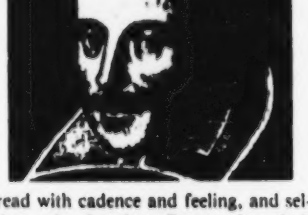
STUDENT RESPONSE TO THE WOLM AND *THE TEMPEST*

by IDA EGLI

As William Shakespeare himself noted, "Our doubts are traitors and make us lose the good we oft might win, by fearing to attempt." Such is the case with some of our verdant freshmen English students who feel unable to handle sophisticated literary texts. Their fear robs them of the satisfaction of knowing they can, by close study, come to an understanding and appreciation of literature, and other academic prose. Students at Santa Rosa Junior College, by participation in the WOLM program, learn how to overcome their fear of text, how to approach literature, and how to recognize, appreciate and produce good writing. Student response to our fall WOLM selection, *The Tempest*, was notably positive, mainly because students experienced the process of coming to know *The Tempest* well enough to feel comfortable with their own ability to participate in academic inquiry.

Because this WOLM study involved all English 1A students and most English Department faculty, it offered students several sources of aid in demystifying the WOLM text: a lecture series, a live performance of the play (presented by our own drama department), a videotaped version of the BBC production of the play, and in-class reading and discussion of the play. Students gained familiarity with the play by way of these resources, by their own library research, and by writing critique papers on the play. All experienced a camaraderie of task, knowing every English 1A student was working on the same project.

In my classroom, students read the play aloud, one act per class period. To my surprise, students (even those who had grumbled earlier in the semester that Shakespeare was again going to be "pushed down their throats") suddenly came to life. They vied strongly for parts,



read with cadence and feeling, and seldom missed a class. Because I made it mandatory that students shift roles each class period, no one had a monopoly of the leading roles; reading two, three, or four different parts gave students a greater understanding of point of view—Shakespeare's overall point of view and each character's too. In the classroom, the play became personal and alive to my students. Because the play is a fantasy, it was easy for students to understand and to like; and by reading each scene, Shakespeare's intent, the meaning and beauty in each line, became clear. Students regularly commented on this and on the value of the class discussion that followed each reading. They could ask the questions they encountered as soon as we finished each scene. We were, together, enjoying the explication of Shakespeare's play. Other instructors who had students read the play in class expressed like responses. As one instructor commented, and reading the text aloud affirmed, "Part of what makes Shakespeare's art enduring and universal is his ability to appeal not only to common sense, but to common knowledge, whether sensible or not, and then to build on that through metaphoric extensions that hold their appeal through centuries of linguistic, political, and artistic change" (Carpenter 1).

In addition to reading the play in class, many students were invited to share short oral reports on a topic of their choice. Students explored topics such as Shakespeare, the man, the artist; Shakespeare's London; Queen Elizabeth's and King James' England and these monarchs' re-

(Continued on Page 7)

STUDENT RESPONSE

(Continued from Page 6)

sponse to Shakespeare's work; who the King's Men were; the first folio; the wedding of King James' daughter, the event for which it is thought Shakespeare wrote the play. These reports further stimulated student interest in the play, in Shakespeare's incalculable ability to weave historical and literary references and keen psychological nuances of human character into his lines. This also opened up numerous new avenues for essay topics. As one student, an engineering major, commented after participating in the reading of the play and in the oral presentations, "I'm sort of shocked; I've always ridiculed people who liked Shakespeare, thinking them a little weird; now I'm fascinated by his work. I want to read more."

Most WOLM students attended our drama department's live production of *The Tempest*. Student response was mixed, but there was one notable constant: virtually all students reported a greater understanding of at least one scene of the play, many coming to a clearer understanding of much more than one scene. Because students felt comfortable criticizing and praising the student production, they were voluminously outspoken about comparing that production with the BBC production we saw a week later, and with the actual text. They were anxious to analyze each character: to question why Caliban had two heads in the live production and not in the videotaped BBC production or in the text; to note that Ariel projected, in the student production, a female persona, as opposed to the androgynous spirit most often interpreted from the original folio edition of the play; to question the casting of Gonzalo, some feeling both the stage and the BBC Gonzalos weak when compared to the character in Shakespeare's text.

By watching two play versions of *The Tempest*, students also gained an understanding of how plays are presented, of how the producer and the director influence the outcome of the performance and the overall "feel" of the play. Another instructor's students commented that Prospero seemed "cruder" in the live performance than in the text, and that Caliban seemed less offensive, more human on stage, with two heads, than he did on the page. One instructor reported that a few of her students, after seeing the play, saw Prospero as a "manipulative beast." Their announcement spawned an active discussion of the play and of the playwright's intent. So this WOLM study allowed students a peek into the world of the theatre—the Elizabethan and Jacobean theatres and that which exists now. Four of my students and more from other classes, incidentally, had never attended a play; for these students the WOLM series became more than the experience of reading a piece of literature.

The lecture series on *The Tempest* included four presentations and received varied, though generally enthusiastic student support. Some instructors insisted their students attend all four lectures, others required two, etc. Most later reported that while not all the students grasped all the information set forth in the lectures (the material presented varied in academic sophistication), the above-average students did, by evidence of the essays they later wrote, synthesize a great deal of the lecture material into their prior knowledge of the play. Average students seemed to gain a great deal from one or more of the lectures, often focusing their essays on topics raised by the lectures, while only a few students reported they did not find the lecture series valuable. One student leaving the lecture auditorium commented, "This is all-right; they're treating us like university students."

Perhaps this student makes our point. Perhaps because the WOLM series does follow rigorous academic procedure, does demand from students a high level of intellectual response, students respond in kind. More often than not, instructors report they receive essays that exhibit in-depth library research, notable synthesis of ideas from the various WOLM sources, and most important, clear comprehension (literal, inferential, and applied) of the text of study.

On *The Tempest*, I received papers ranging from "Prospero's Magic" to "The Wheel of Life in *The Tempest*," a succinct essay that explored the mythical image of the circular snake swallowing its own tail, which appears metaphorically in the play. In this last paper, the student supported the idea that this ancient symbol represents that "resurrection . . . can both kill and cure . . . [and] is therefore the symbol and attribute of the aggressive powers, (in the play) both positive and negative." After seven pages of well-documented evidence supporting her point, the student concluded, "It becomes clear that the alchemical symbol of the Ouroboros is intrinsically central to the plot of this play, *The Tempest*, Shakespeare's final work of art, and to Prospero, the main personality. It symbolizes Prospero's many battles, both within himself and externally with others on the island, . . . battles with good and evil, forgiveness and revenge, passivity and action, lust and sanctified love . . ." (Svihula 1-7).

Another student carefully documented evidence of Shakespeare's psychoanalytic powers, his innate ability to convincingly portray "ambition, greed, hatred, fear, love, lust, drunkenness, revenge and forgiveness." One example this student offered came in Act II, scene ii, when Caliban enters with a bundle of wood he has gathered on Prospero's order. "When he glimpses Trinculo, a jester and Stephano, the drunker butler, he thinks they are evil spirits sent by Prospero to torment him. He is sorely afraid and trembles, like the cowardly lion in the Wizard of Oz. But, lo . . . he drinks from Stephano's cup of wine, and the elixir, alcohol, is just the catalyst he needs to vent his anger. He plots Prospero's murder" and offers "Miranda to Stephano, the drunken butler" (Keith 1-3).

The essays responding to this WOLM did, as a whole, reflect the original intent of our department: to involve students in the process of text explication, library research, and essay writing such as will be asked of them across the curriculum throughout their academic careers. As one instructor remarked, "I think many of my students, for the first time, really felt comfortable with a difficult text. The time we spent on this project gave them the experience of knowing they could do it, could unravel and enjoy Shakespeare." Definitely, the student response we have noted to this and prior WOLM is one of appreciable academic growth. And this says nothing of what we, as instructors, gain from the WOLM program.

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Ida Mae Egli has been teaching in the Santa Rosa Junior College English Department since 1985, as well as at Sonoma State University and at Mendocino College. She received her M.A. from Sonoma State in 1985. As a board member of the North Bay Writing Project and a member of the HEP Writing Group, Ms. Egli puts into practice all that she teaches.

APPROACHES TO *THE TEMPEST*

by MARJORIE FORD

One issue that many teachers of Freshman English face is how to introduce and to successfully integrate challenging literary texts into a freshman writing course. While as scholars and lovers of literature we may believe in the value of teaching good literature, from a practical perspective we are concerned with capturing our students' imaginations, engaging them in reading and writing about a challenging text, and improving their writing skills. To engage our students in this learning process we need to be well-prepared, and we need enthusiasm as well as sustenance to continue on when we find ourselves working with many struggling and often frustrated students. The WOLM program provides a viable framework for teaching writing to college freshmen through the study of literature.

Each WOLM selected seems to have a life of its own, a power to generate a spontaneous response and to foster unique assignments. Through providing an overview of the assignments and activities that were developed to teach *The Tempest*, the Fall 1987 WOLM selection, I will demonstrate how the program works and meets its important goals of engaging students imaginatively and intellectually with a challenging literary text.

At the beginning of the semester an instructor is often concerned with the enormity of work involved in getting re-acquainted with a classic text, in particular the necessary background information needed to present the work in its appropriate historical, cultural, and intellectual context. This concern is allayed in the WOLM program by the historical and supplementary handouts circulated by members of the department. For example, during the first month of the semester we received handouts of relevant excerpts from G.B. Harrison's Introduction to *The Tempest*, E.M. Tillyard's *The Elizabethan World Picture*,

(Continued on Page 12)

REviews

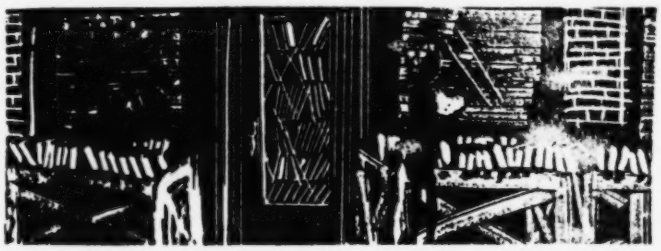
TO DEFINE THE CANON—1988

by LANTZ SIMPSON
Santa Monica College

"Our aim has been to define the canon of American literature for the period," George and Barbara Perkins state in the preface to their new anthology *Contemporary American Literature*. Their version of the canon since 1945 concentrates on fiction, poetry, and drama, but excludes the essay. Their choices within the chosen genres, however, are wide-ranging and tolerant of innovation and experimentation. They divide the contemporary period in half with the Sixties as the pivot.

For the twenty years following World War II, all the warhorses are there—Bellow, Mailer, Flannery O'Connor, Tennessee Williams, Lowell, and the rest who have dominated anthologies and college courses. But what is most interesting is the inclusion of the Beats (Ginsberg, Kerouac, and Snyder) into the canon as well as fabulists such as Vonnegut and Hawkes. William Carlos Williams heads the poetry section, the editors argue, because of his tremendous influence on the poets of the time. The academic poets of the post-War era, such as Jarrell, Berryman, Wilbur, and Roethke receive the bulk of the poetic space, while Olson, Levertov, and Creeley represent the Black Mountain School. Robert Hayden and Gwendolyn Brooks continue the legacy of Langston Hughes.

Who's missing that's important? Styron, Kesey, and Heller. Because the major work of these writers is in the novel, the Perkinses try to justify these omissions by sticking with short stories.



The closer we are to a literary period, the harder it is to separate fashion from what's lasting, and watching the canon of the post-Vietnam years evolve is half the fun of browsing in a contemporary anthology. Apparently just to be safe and to cover as many cliques, movements, circles, and loners as possible, the editors have about twice as much material from the time of the decline of the American Empire as from the two decades of the American Century. Only the Fiction Collective seems ignored.

In fiction we find William Gaddis but not William Burroughs, Ursula K. LeGuin but not Philip K. Dick, and John Irving but not Robert Stone. Thomas Pynchon, who I believe is the most important figure in American fiction since Faulkner, shows up with "Entropy," his enigmatic parable about the decline of everything. *The New Yorker* scores with Updike. There are nods to MFA programs with John Gardner, to the prolific with Joyce Carol Oates, to the fashionable with Ann Beattie, and to the super-fiction set with Barth and Barthelme.

I believe I have discovered a new mini-movement—the Southern woman writer. There are stories by Gail Godwin, Bobbie Ann Mason, Jayne Anne Phillips, Anne Tyler, and Alice Walker. Albee, Rabe, and Shepard represent drama, three safe but reasonable selections.

The judgment of contemporary poetry poses the toughest choices, and the decisions here are a balance between celebrity and the obscure, from Robert Bly and Adrienne Rich to Dave Smith and Norman Dubie. Even the Pulitzer committee might blush if it knew that half of its prize winners since 1970 are in the anthology. Nevertheless, no major figure is omitted, and only posterity can determine if the next Walt Whitman has his poetry within these covers or not.

There are fine, concise introductions to both historical periods as well as a biographical sketch and a bibliography for each writer. It is hard to imagine a better collection of contemporary American literature, as the Perkinses juggle many writers and movements to establish a rich canon. For a post-World War II survey class, *Contemporary American Literature* would be a thorough and balanced text of the canon as it stands in 1988.

Perkins, George, and Barbara Perkins. *Contemporary American Literature*. New York: Random House, 1988, 1047 pages, $20.00

TEACHING *CANTERBURY TALES*

Chaucer, Middle English, and the Bilingual Student

by NANCY NADEAU
Imperial Valley College

Teaching selections from Chaucer's *Canterbury Tales* as part of an introduction to literature course at the lower division level could allow an opportunity for close text reading for such diverse items as characterization, detail, and tone, while at the same time permitting students to develop confidence in two

areas not usually "covered" in literature courses in community colleges: the reading of Middle English texts and the understanding of language change and variation. This double objective might be accomplished by asking students to alternate reading for specific features with reading for general, impressionistic dialog-journal writing.

An instructor planning such a unit might begin by limiting it to two weeks out of an eighteen-week semester, possibly to four class meetings of a Tuesday-Thursday class. Two weeks might seem too sizable an investment in class time and energy for a work not usually even read at this level, but the gains in understanding of language change and variation in a bilingual area such as Imperial Valley justify the study of a Middle English text, as will be mentioned below. The instructor can assign an interlinear Middle-Modern English text to help the students become maximally independent in Middle English while at the same time allowing direct and reliable comparisons between Middle English and Modern English sounds, words, and phrasings. Sidney Lamb's edition (Lamb, 1966) is a good choice.

As out-of-class preparation for the first week on Chaucer, the students are assigned to read the Prologue's introduction (ll. 1-42), the sketches of the Knight (ll. 43-78), the Prioress (ll. 118-162), the Monk (ll. 165-207), the Wife of Bath (ll. 445-476), and the Miller (ll. 545-566). For each of these five sections the students find and quote a passage they find especially apt, significant, or striking, explaining why they chose that particular passage. They write both the quotations and explanation in the middle of their three-column dialog journals, the left and right columns being reserved for summary and class comments, respectively.[1]

At the beginning of the first week of class meetings on Chaucer, the students share their journal entries on the introduction to the Prologue (ll. 1-42) in groups of three, each student simply reading his quote and explanation while the others write additions in the right columns of their journals as they find that student's insights interesting.[2] The instructor calls on students, as the class reconvenes, to tell about the views of other students in their triads. The teacher then gives a short lecture on three aspects of Middle English phonology and morphology, covering the Great Vowel Shift, Old English versus Latinate/French vocabulary, and Danish influence on pronouns (with its implications for English dialects). The students take notes on the middle columns of their dialog journals, giving specific examples for each of the three parts of the lecture.

Since the Great Vowel Shift is confusing without specific examples, part of that presentation is done with a handout (see above), which the whole class works on. A record/cassette of accurately read

(Continued on Page 14)

Great Vowel Shift

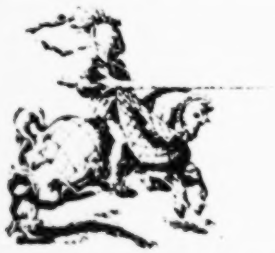
	Middle English Long Vowels (Chaucer's time)	Modern English Sound (shown phonically)	Common Modern Spelling
1.	ī	ī	ride
2.	ā	ē	feet
3.	ē	ā	break
4.	a	ā	name
5.	ō	ō	boat
6.	ū	ū	boot
7.	u	ou	house

	Middle English Word	Sound	Modern English Word	Sound
1.	so		so	
2.	holy		holy	
3.	tale		tale	
4.	roote		root	
5.	shires		shires	
6.	seke		seek	
7.	slepen		sleep	
8.	deel		deal	
9.	ye		eye	
10.	open		open	
11.	maken		make	
12.	sweete		sweet	
13.	shoures		showers	
14.	straunge		strange	
15.	seson		season	

PRESIDENT'S PERSPECTIVE

Statewide Movements in Literature and Critical Thinking

Since this issue of the journal is devoted to topics concerning literature, I thought I would begin this column on matters relating, at least peripherally, to the teaching of literature. The State Department of Education has recently



adopted and begun to enforce a regulation that says that the English departments at all secondary schools must adopt for each level "a work of literary merit" to be taught in all sections of the course. Depending on the nature of the course, the work may be fiction or nonfiction, it may come from any genre, and it may be of any length, from a short poem to a complete novel.

This new regulation is receiving very favorable reaction from all segments of public and private higher education. Superintendent Honig has brought this idea to "The Round Table" and has found a very sympathetic audience there. The "common literary heritage" aspect has found much support. ECCTYC, and quite probably its higher education counterparts, will be discussing this at the spring meeting in Sacramento this April, a joint meeting of the three councils.

There are individuals in our State Office who would like to see one common work of literary merit adopted at each level of required English at community colleges. Personally, I am not averse to this idea as long as selections are made by individual departments, not dictated across the state by some super-agency. I see some virtue in a common literary experience—be it a short poem—as long as the selection of the work is controlled by the group of instructors teaching the course, the individuals who best know their programs and their students. One work of literary merit, decided on locally, does not seem to impinge on basic freedom of text selection and seems to offer some obvious benefits. [See p. 1 for a series of articles on one college's response to a "work of literary merit."]

Community college English departments might do well to set aside the knee-jerk, paranoid reaction of "infringement of free choice" and take an objective look at this proposal. We should weigh the merits of voluntarily adopting such a process as opposed to being forced to accept a mandate to initiate such a process. It would be far more acceptable if each campus were to have control of its adoptions.

Though not directly related to the literature theme, there is a second item concerning curriculum development that merits attention. The California State University Regents have adopted a policy statement that requires all transfers to have satisfied all of their Area G requirements before acceptance. This includes the composition requirement, the public speaking requirement, and the critical thinking requirement. Though most CSU English departments have lower-division courses that satisfy the critical thinking requirement, very few community colleges have equivalent courses; most of our students must satisfy the critical thinking requirement in other areas, like philosophy. With the numbers we transfer to CSU campuses, it is incumbent on us to develop courses in our departments that are equivalent to those offered at CSU campuses.

There are many good texts recently published that deal with critical thinking/critical writing. Courses can easily be designed around these texts. In the Bay Area, both San Francisco State and San Jose State have been very willing to share course outlines with community colleges, and I am sure the same is true of other campuses. It is incumbent upon us, in light of the new CSU regulations, to develop English department courses that will meet the critical thinking requirement.

In closing, let me remind you that by the time you receive this issue of *i.e.* ECCTYC will have hosted a most successful, well-attended Literature Conference. Even the slightest articulation effort tells us that we must revitalize our literature courses to meet the demands of incoming students and the needs of our transfer students. Hopefully, all campuses had at least one representative at the Literature Conference, and that individual is sharing the wealth of material available with you.

The issues of a "common literary experience," critical thinking/writing Eng-

lish courses, and revitalization of literature courses will be among a number of items considered by the ECCTYC Board at its spring meeting. Regional directors will be bringing you more information on these and other concerns following the April meeting of the ECCTYC Board of Directors.

JIM CAGNACCI
City College of San Francisco

$ACRAMENTO $CENE

Life in the Academy . . .

by GORDON TAYLOR
Yuba College

As important as Assembly Bill 1725 is, the wrangling of the contending parties gets quite tiresome. Besides, what is true this week will not be true by the time you read this in May. Having considered the case, *Sacramento Scene* gave up the opportunity to attend a conference on the subject in Sacramento sponsored by the Faculty Association of the California Community Colleges (and Patrick McCallum explains the current status of AB 1725 very clearly in his March issue of *FACCCTS*) and went off to see what might be happening at the CCCC's annual convention, this time in St. Louis on 17, 18, 19 March. The organization is, of course, huge, some 4500 members with about 2500 of those at the meeting, and each day there were dozens of presentations, mostly by panels of two or three people.

Most of us when we go to conferences bring away what we like and leave behind what we do not. Presenters also have different reasons for going to the meetings. Some very kindly people simply want to share something that has solved some problems for them. Others want to insist that theirs is the only method, and a few will also insist that we adopt it. Still others have stronger motives and want to change the social and political structures of the academy and of society at large. Further, if it is the case that most presenters follow the established theme, those who set the theme usually do so to propagate a certain practice or point of view. What struck me most about this meeting was what I perceived as the prevailing atmosphere—its emphasis on this last group, on these stronger motives.

"In the beginning was the Word," said St. John. He also said that the "Word was God" and that the "Word was made flesh, and dwelt among us." Well, the Word certainly dwelt among us. What St. John did not say is that the Word was also made Magic and, here, many were the words: collaborative learning, collaborative writing, feminist theory, social constructionism, marxist analysis, the need for theory, interpretive theory, the embattled as against the empowered, powerless as against

. . . The Scene at the CCCC

power; change, egalitarian, collaborative (all good)—tradition, hierarchical, individualism (all bad). It began to take on the character of a litany, almost.

What we need is Theory: Theory to justify all our work in composition—how people do it and how we should teach it. Theory that justifies studying students and the process of composition; "not," in the words of David Bartholomae, the chair of the CCCC, "just bow down before one more great book or great author" and certainly not be threatened by "the senior professor of literature" or the canon of great works as exemplified in the Norton anthologies. In Mr. Bartholomae's characterization, Richard Weaver represents bad, the old intellectual tradition, the tradition of the universities as centers of knowledge rather than of scepticism; James McCrimmon represents good, the loss of pedantic certainty, a sense of the instability of language, of linguistic relativism, and a gain in pedagogical effectiveness. He says he is suspicious of calls for coherence. A unifying tradition, Mr. Bartholomae says, is destructive.

At the risk of over-generalizing, this incantory atmosphere permeated the whole conference even if not every speaker spoke the holy phrases. Even the session on BITNET, an academic, computerized communications network, carried a similar theme. But then, being of a sceptical turn of mind, I am more suspicious than not of people who speak of the one true faith.

What the people of this turn of mind—and nearly all of the presenters that I heard made it clear that they are of this turn of mind—actually say seems to me to be marginally less important than their attitude. They seem rather self-righteous and obviously self-serving: they have the truth, the one true church, as it were, and they have built a whole academic and research industry on their presumptions that they pass off as Theory—all in the name of liberating the oppressed, embattled masses. They talk about collaborative learning and writing as against the competitive, elitist individuals working alone as if these were the only two alternatives and as if the one were wholly good and the other wholly bad. These are their terms; it is marxist and feminist theory (their phrases), but it is dichotomous thinking.

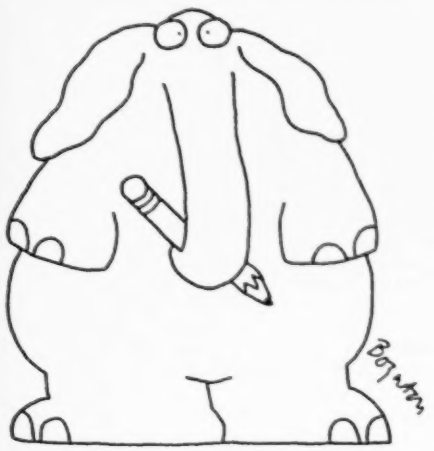
All this is well and good: co-operation and collaboration are attitudes and practices that we, most of us, at least, consider desirable attributes in our students and

(Continued on Page 10)

SACRAMENTO SCENE

(Continued from Page 9)

certainly in our citizens; but it does seem to me that these cannot be the only desirable kinds of behavior. We also believe that individuality and at least a certain degree of competitiveness are desirable. These folks, however, have the advantage of speaking half-truths: would that they speak the other half, as well. It is all well and good to challenge the received, prevailing wisdom (and, truth to tell, we do it every day regardless of what we teach), but their overgeneralizing in this way begins to sound like



dogma; it becomes a litany and the words a form of magic.

All of this reminds me of the era of the encounter groups, the pop psychology, the so called human potential movements. These were to help people become individuals, to challenge The System, as it was called (the meaning suitably vague and individual), so long as they did so in the ways prescribed by the group, invoked the right devils, used the magic phrases. To help the poor victims of The System and of Bourgeois Society, we are to give to the people (the oppressed, the embattled) the opportunity to overcome their status as victims, to challenge the elite (the oppressors, the empowered), but only if they do it correctly.

If I rant and rave about all this, it is probably because (and how could it, of course, be otherwise) I am one of the empowered, the elite that uses standard English as a club to keep the people, the oppressed, embattled masses, under my sway, under my authority if for no other reason than that I feel threatened by them. I only teach them the standard English to intimidate them since they naturally cannot use it to their own advantage to give them the same power that I have.

If you think that I am overstating the case, then here, in addition to Mr. Bartholomae's phrases, is a composite of several sessions on the use of computers in teaching composition and a few other issues: they are similar enough to serve as typical of various sessions and so can be seen as one. Here are the titles of some of the sessions I attended along with some titles of the individual papers delivered within them:

—"Communities and Contexts for Computers and Writing: A Need for Theory" ("Computers in the Composition Classroom: A Social Perspective," "A 'Rhetoric' of Computers and Composition: Determining our Discourse Community," "Computers and Politics: A Feminist 'Reading' of Techno/Power in English Departments").

—"Writing Centers: Research and Evaluation" ("Writing Center Training and Naturalistic Inquiry: Exploring the Connections," "Writing Centres: A View From Down Under" (not from Australia but British Columbia)).

—"Collaborative Learning: Boon or Bane?" ("Images of Self and Society: Some Political/Cultural Models of Collaborative Revision Groups," "When Collaborative Learning Backfires" (only when it is done *incorrectly*)).

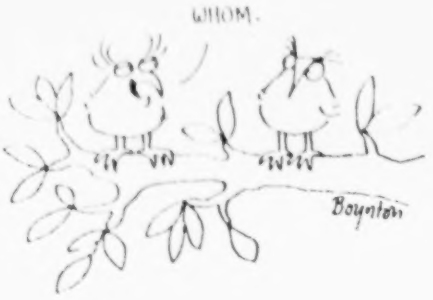
—"Computers and Changes in Classroom Environments: Three Reports" ("WE: An Advanced Writing Environment" (actually, a very structured program to produce pieces of writing), "Teaching Composition in the Electronically 'Live' Classroom," "Creating Community in the Composition/Computer Classroom.").

And so it went. What I found most curious was that very few words were spoken about the actual teaching or reading and writing, but a whole lot about social revolution and the restructuring of society.

Our society does have its problems. There are people in it who are unfair to others. Some discriminate against others. Some have more power than others. All that is quite obvious to anyone who looks and attends to the daily routine. On the other hand, however, to cast all this in the dichotomous terms, everything is this or that, black or white, that I heard at the convention grossly overstates conditions in our society and begs a few questions along the way.

What they did not say here was as important as what they did say. What they described here sounded more like dogma: the assumption, not in any way discussed, that collaboration is wholly good while non-collaboration is wholly bad. The idea was simply stated. Change is good, resistance to change is bad; no discussion of which changes, just change; just free the slaves.

What we need, they said, is a meta-language for composition and computers, a theory, an "interpretative theory"; but no theory without pedagogy, nor pedagogy without theory. One speaker divided the research in composition into two opposing camps: "process and rhetoric" versus "discourse community" as though these could not exist side by side or even collaborate with each other. We need, they said, "connectivity," "collaborative writ-



ing"; and computers and networks of computers that allow people to connect and to collaborate. Split screens allow students to read, comment on, and help revise other students' work. Networks and the "electronic conference environment" also allow students to write back and forth, discuss issues without exposing themselves personally:

(Continued on Page 16)

I ASK THEM TO CHOOSE FIVE BEAUTIFUL WORDS

My students give me *sanctuary* and *refuge*, *olive* and *lime*.
Offer *flourish*, *pristine*, *divine*. Suggest *willow*, *pistachio*.
Their choices show they already know the joy of
green, yellow
and black. The pleasure of round and slender,
of sour and sweet, the exquisite squish of an olive
between the teeth.

They cradle words in their mouths as precariously as
they bring
their history and hearts into this classroom.
One seventeen-year-old, whose father's hands still circle
his neck in bruises, asks me where he can sleep.
A middle-aged student who stayed home for nine years

until her retarded son died doesn't know whether to
feel guilty
or glad. She is learning the world compels us
to be both. Right now she seems pleased
with the orange desk in which she sits, the poem she
just wrote.

They are immune to nothing and know that living is a
series of
recoveries. After I assigned them a story about Felicite
who suffered poverty, beatings, two broken love affairs,
a servile job, the death of three close people
and one beloved parrot, one student asked,
"Why did Flaubert write this story?" Their hearts
are not simple. When I ask them to write a narrative,
nearly all of them, with chain saws, plane crashes
or self-immolation, kill their main characters.

Because I am the teacher, because I believe in
imagination—
in the soul, I veer towards the perspective
of the glass half full. "In the face of uncertainty,"
I tell them, "there is nothing wrong with hope."
They indulge me. They know the glass contains
something
but are sure it is not an attitude.

When I drove home from work yesterday, the sky was
dark and
roiling, unlike the usual blue balm of marsh skies in
mid-afternoon.
I thought God had blessed me with an El Greco
landscape.
As I approached the black swirls, I saw smoke
billowing from refinery stacks and later learned
a power failure had sent the plant into emergency
burn-off,
pumping tons of crude oil
heavenward. Everything could have blown up.

My students know this, know what happens when
your power
goes out. When I ask for five ugly words,
they hand in *doubt*, *torment*, *maim*, and *pus*.
They are not fooled, and when they curl into their desks,
folding their arms around their paper,
I'm not either. They hope I will think they are
concentrating.
But I know they are trying to protect themselves, even
as they write *refuge*, *sanctuary*, *serene*, *forgive*.

LAURIE DUESING
Solano Community College

Laurie Duesing was born in Milwaukee, Wisconsin, lived her adolescent years in New York State, and attended UC Berkeley. She has lived in northern California ever since. She has taught composition and creative writing at Solano Community College since 1968. Her poems have been published in many small magazines, and a selection of them recently appeared in Three West Women *published by Five Fingers Review.*

REVERSING THOUGHT UNITS

A Poem by Any Other Name[1]

by ANNETTE LYNCH
Mt. San Antonio College

Seventeen years ago, when I began to preside over poetry writing in the classroom, I wanted a clear idea of what constituted a poem. Eventually, I formed this working definition: "A poem is an associative and an arresting word-arrangement of an awareness." But worrisome for my purpose, that sentence can apply almost equally well to a prose piece. I let the poetic assonance of all those initial "a's" console me while I searched for a more precise way to distinguish poetry from prose.

The poet Jack Grapes solved the dilemma neatly by declaring that if a person says what he has written is a poem, no one should argue. A comforting attitude, perhaps, but it leaves the poet still having to decide what he can claim as a poem.

Placement

Of course, placement on the page can suggest a distinction between prose and poetry. In fact, Stephen Minot declares: "There is only one absolute distinction: in poems, the length of the line is part of the art form. This is one distinguishing factor found in all poetry regardless of the period" (*Three Genres* 5). A poem can signal itself by shorter lines than a prose piece, by stanza breaks, or by radically different arrangements on the page, like e.e. cumming's grasshopper poem or Dylan Thomas's hourglass and diamond-shaped creations in "Vision and Prayer." Yet to break a prose paragraph into shorter lines on the page does not turn the paragraph into a poem, as can be seen in the following rearrangement of the preceeding paragraph:

> The poet Jack Grapes
> solved the dilemma neatly
> by declaring
> that if a person says
> what he has written
> is a poem,
> no one should argue.
> A comforting attitude, perhaps,
> but it leaves the poet
> still having to decide
> what he can claim as a poem.

On the other end of the continuum, a number of prose-appearing pieces like the Molly Bloom soliloquies of James Joyce's *Ulysses* or the chapter on the whale's whiteness in Herman Melville's *Moby Dick* could surely be considered poems despite their prose-paragraph look. For example, observe what happens to Ecclesiastes 12:1-7 (King James Version):

> Remember now thy Creator in the
> days of thy youth,
> while the evil days come not,
> nor the years draw nigh, when thou
> shalt say,
> I have no pleasure in them;
>
> While the sun, or the light,
> or the moon, or the stars
> be not darkened;
> nor the clouds return after the rain:
>
> In the day when the keepers of the
> house shall tremble,
> and the strong men shall bow
> themselves,
> and the grinders cease because they
> are few,
> and those that look out of windows
> be darkened,
>
> And the doors shall be shut in the
> streets,
> when the sound of the grinding is
> low,
> and he shall rise up at the voice of the
> bird,
> and all the daughters of music shall
> be brought low:

> Also when they shall be afraid of that
> which is high
> and fears shall be in the way,
> and the almond tree shall flourish
> and the grasshopper shall be a
> burden,
> and desire shall fail:
> because man goeth to his long home,
> and the mourners shall go about the
> streets:
>
> Or ever the silver cord be loosed,
> or the golden bowl be broken,
> or the pitcher be broken at the fountain,
> or the wheel broken at the cistern.
>
> Then shall the dust return to the earth
> as it was;
> and the spirit shall return unto God
> who gave it.

Perhaps this arrangement makes Ecclesiastes even easier to read.

Rhyme

What can be a second major difference in the two forms is the long tradition of rhyme that poetry carries which prose does not. Although most prose writers avoid rhyme in their creations, a student resisted when I suggested he change the rhymes in his sentence, "This decision enhances France's chances for success." He did not want to shift what he considered a terrific phrase. I pointed out that the rhymes called such attention to themselves that the reader lost track of the message. (That word-trio still rolls around in my head on occasion, though I have forgotten what his theme was about). And then poets themselves can confuse us by writing "An Essay on Man" in rhymed couplets. Although Alexander Pope perhaps used "essay" to mean "tentative beginning," for the modern reader the word carries a strong prose imprint. And just as "poetic" placement on a page does not insure that the writer has created a poem, neither does rhyme.

> Thirty days hath September,
> April, June, and November.
> All the rest have thirty one
> Excepting February alone,
> To which we twenty-eight assign
> Till leap year makes it twenty-nine.

This ditty may be a fine memory-jogger, but few would claim that it is a poem.

Thought-Units Reversed

Other traditional poetic devices, such as figures of speech, compression, or associative leaps, can also be found in prose. In exploring this problem in a talk given at the California State Poetry Society, I suggested that perhaps a valid way to separate prose from poetry might be to read its thought-units backwards. That is to say, not word by word[2] or line by line, but sentence by sentence. If the backward version makes sense, maybe we can say the piece is a poem; if it does not, then it is probably prose. Prose seems linear to me while poetry appears circular. Prose is like a fabric that has its design printed on one side only; for a clear view of the pattern, this fabric needs to be presented right-side up. On the other hand, poetry resembles a tapestry that has the design woven all the way through and can be seen clearly whether the material is presented right-side up or up-side down. The ideas in a poem tend to fall back and forth on themselves and become, to paraphrase Eliot's J. Alfred Prufrock, a collection of thoughts prepared to meet the thoughts that they meet. In testing this theory, I discovered that narrative poetry does not read well backwards, which suggests to me that it is perhaps more prose than poetry. It goes without saying that I haven't begun to test all that has been written, and there must be a number of exceptions, but it startles and delights me how often the theory works.

> "We should therefore steadily set it before our minds at the outset, and should compel ourselves to revert constantly to the thought of it as we proceed. And yet in the very nature and conduct of such a collection there is inevitably something which tends to obscure in us the consciousness of what our benefit should be, and to distract us from the pursuit of it. A clearer, deeper sense of the best in poetry, and of the strength and joy to be drawn from it, is the most precious benefit which we can gather from a poetical collection such as the present. The best poetry will be found to have a power of forming, sustaining, and delighting us, as nothing else can."

If the above paragraph seems a bit fuzzy, read its thought-units backwards and you will have a better perception of Matthew Arnold's fourth paragraph in his essay "The Study of Poetry."

Printed below is the final poem in "Children of Adam" from Walt Whitman's *Leaves of Grass* as he wrote it—and then his poem with the thought-units reversed.

(original)

> As Adam early in the morning,
> Walking forth from the bower
> refresh'd with sleep,
> Behold me where I pass, hear my
> voice, approach,
> Touch me, touch the palm of your
> hand to my body as I pass.
> Be not afraid of my body.

(reversed)

> Be not afraid of my body.
> Touch me, touch the palm of your
> hand to my body as I pass,
> Behold me where I pass, hear my
> voice, approach,
> Walking forth from the bower
> refresh'd with sleep,
> As Adam early in the morning.

One can easily recognize that reading the poem backwards does not destroy its meaning.

Now see what happens to William

(Continued on Page 16)

THE TEMPEST

(Continued from Page 7)

John Barton's *The Hollow Crown*, and Allan Bloom's *Political Philosophy and Poetry*.

As these handouts began to kindle our imaginations as to the possibilities inherent in teaching *The Tempest*, a series of faculty essays on the philosophical and imaginative implications of the play were written by department members to further stimulate thought. The dialogue focused on *The Tempest* as island and raised questions such as "Why is fantasy or magic easier for us to accept on an island than in any other location?"; "Why do we identify with an island we have once explored?"; "Does *The Tempest* ask us to retreat from the world or does it return us to it, having seen the limits of the imagination in its own terms?"; "Isn't the real emphasis of the play on the unworthiness of rule or control of others?"

By early November, as instructors participated in and appreciated colleagues' ideas on the meanings of *The Tempest*, the WOLM lecture topics were announced. With the lectures came more possibilities for exploring other intellectual dimensions of the play through a variety of topics: "Rough Magic: The Supernatural in *The Tempest*," "Prospero: Director Emeritus," "A Director's Approach to a Classic," and "Set Me Free: On Exiting in *The Tempest*." The four faculty lectures on the WOLM were delivered during the noon hour on a weekly basis. Many instructors required that their students attend these lectures or watch the videos that were made of the lectures and available for students to view in the library.

In past semesters WOLM texts were contrasted with films or videos. This was again the case with *The Tempest*. Although the BBC video version was shown most frequently, some instructors enjoyed having their students contrast Richard Burton as Caliban in the film production with preconceptions of Caliban after reading the text. A special and eagerly awaited accompaniment to this WOLM selection was the SRJC Theater Arts Department's production of *The Tempest*, presented in December, after the WOLM lectures.

Within this framework of ideas and scheduled activities we then began the real work of designing class lessons and writing assignments. Colleagues distributed handouts with study questions, essay assignments, research paper topics, suggestions for collaborative writing projects, ideas on how to set up dramatic readings of the play, guidelines for WOLM lecture evaluations, and assignments with advice for writing play reviews. In fact, because there were so many good ideas being proposed, it was difficult to decide on which lessons plans to implement.

One instructor who had had experience directing theatrical productions wanted to involve students creatively with the play by exploring its sub-text. Each of his students was asked to write a letter to some imagined person related to a character in the play. The assignment required that the student not change the actual events in the play but allowed the student to elaborate on events. The student was expected to write the letter as if it were to be sent, in this case by a bottle thrown into the sea. Having the student identify with a character in the play to the extent that he/she would project into and elaborate on the character's feelings and plans helped to break the Shakespearian language barrier while giving the student a glimpse into the Elizabethan world view. Some students wrote their letters on parchment, burnt the edges, and then submitted them in bottles. This instructor also had his students make a map of the island and indicate the paths that the characters took; the value of this assignment was that it helped less capable writers show their comprehension and interpretation of the play. In conjunction with these assignments, this instructor also had his students make a collage drawing of one character; all of the collages were hung up around the classroom and discussed. After this, the students went back to writing a traditional character sketch of the character they had previously explored. All of these assignments helped the students to discover their own feelings about the play and its characters, to think and formulate opinions of their own, and to build self-reliance before reading the interpretations of the critics.

Many members of the department had their students read the play aloud; some had their students read it informally; stopping frequently to answer questions about language, plot, character motivation, themes, and the Elizabethan world view. These instructors were also concerned with the transition from reading and writing about prose to reading and writing about drama; they had their students explore the difference between a close reading of an essay as opposed to a close reading of *The Tempest*.

The most thoroughly and thoughtfully developed lesson plan that centered on reading the play aloud required students to break into groups of three to five and to select a scene to read to their classmates. Each group was given time to rehearse their scene so that they would be able to read clearly and interpret the emotions of the characters accurately. After the presentation of the scene to the class, each group was expected to prepare a group composition that included a paraphrase of the scene in the group's collective language; an explanation of how the scene fit into the play to advance the plot, to clarify the characters' actions, and to develop the theme of the play; and an explanation of the importance of the scene to the play as a whole. Students also were asked to include a comment about the appropriateness of language and figures of speech to character and to the purpose of the scene. The grade on this composition was assigned to all members of the group. [For a full discussion of this project see Arnold Solkov, "Collaborative Composition: WOLM, *The Tempest*, and English 1A," *inside english*, March 1988: 6.]

Another instructor, well-known for her superbly and conscientiously crafted reading and discussion questions on WOLM selections, made her set of questions on *The Tempest* available to all department members. Many of us used these questions to help guide our students through a careful and critical reading of the play, by using them as the basis of several class discussions and/or by requiring that students submit the answers to the study question set. While these questions demanded that the students work hard to understand the play, the results of their close reading could be seen in the quality of their written responses to essay topics.

All instructors used the play as the basis of at least one writing assignment. Shorter essays, 500-750 words, were frequently assigned on such topics as a discussion of the role and significance of magic in the play, a presentation of a detailed analysis of the Epilogue as a guide to or summary of the events in the play, and a discussion of the theme of rulership and usurpation. A number of instructors had their students write a six to eight page research paper on either the play or on social, political or historical issues relevant to the play. A majority of these instructors took their students to the SRJC library to see a specially prepared slide show on using the library to research Shakespeare. These instructors then spent several class sessions in the library with their students, helping them to find research materials and to get started with writing a preliminary draft.

As a variation on traditional written assignments, some instructors required their students to attend and write evaluations of the WOLM lectures. In their WOLM evaluations the students were typically asked to summarize the lecture's content, to discuss how useful the lecture's content was in helping them to better understand *The Tempest*, and to comment on the lecturer's speaking abilities. These written evaluations encouraged the students to focus on the lectures' content and relevance to their understanding of the text.

Finally, many students were required to attend the SRJC Theater Department's production of *The Tempest* and to write an essay comparing the written text and the live production; for example, one instructor asked her students to compare and contrast their conceptualization of their favorite character from the written text to the production's realization and interpretation of that character. Another instructor had his students write a review of the play. To prepare for this assignment, his students were also asked to read several drama reviews and to make a copy of the one that they liked to attach to their own review.

Teaching a WOLM selection at SRJC is an exciting, challenging educational experience. As colleagues learn from sharing ideas for teaching a difficult text, the department is drawn closer together as a group. The teaching of a WOLM selection really becomes a celebration of literature and of the art of teaching the related skills of reading and writing, a celebration through which students and teachers become learners together.

Marjorie Ford, who received her M.A. from San Francisco State University in 1970, has taught in California community colleges since 1972 and at Santa Rosa Junior College since 1985. In addition, she has been an instructor of English at Stanford University, teaching Freshman Composition and a Virginia Woolf Tutorial, since 1984.

COMMUNITY COLLEGES AND THE UNIVERSITY

Who Can Learn What From Whom?

by MARLENE GRIFFITH
Laney College, Emeritus

This spring 1988 semester, seventeen community college instructors are teaching thirty-four courses of freshman composition to UC Berkeley students on the UC campus. This is called the Josephine Miles Fellowship Program, designed to "encourage a more productive relationship between faculty at the University of California and the community colleges

in the Bay Area." Its two principles are "1) professional respect and reciprocity; and 2) non-hierarchical exchanges of faculty resources and expertise." It will also reduce what is called the float, the embarrassing number of UC students unable to fulfill the freshman composition graduation requirement because they have been unable to enroll in one of the too-few sections offered each semester.

Miles Fellows teach two classes of twenty-two students each; attend a Monday seminar held by Berkeley faculty on a subject the Fellows choose (first choice was *Twelfth Night*); and on Wednesday afternoons lead panel presentations on teaching and writing for graduate students, faculty, and other interested persons.

Two of my former colleagues from Laney College are Miles Fellows. They tell me that the exchange of ideas, especially with the other Miles Fellows, is invigorating. They are enjoying the sense of leisure, the time to think, refreshed by different people and different talk in a different place.

But what, finally, besides two refreshed instructors, are the community colleges getting from this "exchange"? What expertise is being exchanged? The nature of the reciprocity is unclear and therefore the basis for respect is unclear.

A Mode of Lower Division Teaching

The question I want to raise here is who can learn what from whom? This seems to me an important question for both our systems if the university is to successfully teach first generation students and if the community colleges are to retain their independent integrity.

Community colleges can benefit from the research and the scholarship. We need many more mechanisms to bring the discoveries and new critical approaches from scholarship and research within range of community college instruction. The Miles Fellows may provide a start.

What can the university learn from us? Most importantly, I think, a mode of lower division teaching that does more than introduce students to collegiate culture, to *our* literature, *our* perspectives, *our* values, *our* rules and skills.

At the community colleges, we see hundreds—thousands—from new groups of students: working class students, minority students, black students, Hispanic students, older students. Some are academically competent, some not, but many come from backgrounds outside the academic culture. And we are learning how to offer them occasion to study, understand, and situate themselves *within* the academic context, *within* the classroom. It is the absence of such opportunities, I believe, that accounts for the very high drop-out rate of working class and minority students from the university systems.

A case in point is Dan, a community college transfer student who now has a B.A. in Film. "My real strength as a person," he says, "comes from my working class background. Particularly [in] courses like theory and criticism, I'm always coming at it from the perspective I guess that I got from my father—if you can't eat it, you can't use it. [In] my theory and criticism course, we would look at a film and say what it's all about. And my analysis was always very nuts and bolts, whereas other people, because they've studied literary criticism or art criticism, . . . have this whole language that they use to analyze what is going on; it's all very abstract and, for me, up in the air. Mine is firmly on the ground: this film doesn't have enough action, or the way people talk to each other is the way people with a lot of time talk with each other. If they were working class people, they wouldn't have the time for that sort of interaction. That's what I said about a lot of French new wave. Where I come from people meet and have to make their decisions right away because they don't have the time."

According to Dan, the difference between his community college and the

four-year school to which he transferred was that at the college, "You get there and you exchange ideas with each other and you go to class and the students give their ideas to the instructor as well as the instructor giving his ideas to them. [At] the university level . . . you go to the class, and it's like your head just gets full of information. Then you go home and you try to process that information and get it ready for the test so you can pass the test. And that's where the thing sort of ends."

Another example: Theresa, a Chicana student, also transferred from a community college. In her first semester at a four-year school, she was assigned an English essay on *Hunger of Memory* by Richard Rodriguez, a book that most of us know will create strong feelings in any Chicano student. But her assignment asked that the essay be written "objectively." She later told her Laney instructor, "I did it. I got an A on it." She had managed a careful analysis in the voice of an imaginary and objective observer who had no feeling response to the content. Only her last sentence hints at her deep disapproval of Rodriguez: "This man has accomplished great things and you should be very proud of him."

Returning the paper, her professor asked, "Why do you say *you* should be proud of him? Do you mean you're not?"

Theresa shook her head sadly and said "No!" She still feels that she sold out in writing that paper.

Both Dan and Theresa are adults. Dan is a veteran, Theresa a mother. Dan made it and Theresa is making it. But neither would have been able to sustain the stresses of such an alien culture had it not been for the community college. To introduce students to college work and at the same time offer more than a model of conformity—this is what university systems can learn from us.

An On-Going Dialectic

To put this in context, contemporary English departments reflect two very different views of lower division programs. A department may approach lower division work as "service courses," necessary but low status teaching designed to initiate students into college work; or it may see the reading, writing, discussing, and thinking in an English 1A or 1B course or a core course or a freshman seminar as the basis of a liberal arts education, the heart of learning, and as difficult and challenging courses to teach.

These views reflect opposing definitions of education: One sees it as the gaining of specialized knowledge or scholarship; the closer to the inner sanctum of the specialist, the better, the higher. The other sees its generalist function as its strength. Put briefly, it becomes the ability to understand and interpret the forces that create everyday life. Mark Schorer once said that in learning to read a book, we learn to read ourselves. To that we may now add, that in learning to read a book, we learn to read a social and political world.

These two views provide an on-going dialectic. We find them not only at the university but on our campuses as well, among our colleagues and within ourselves. They differ in attitude, content, and implied definition of education, but they share one important and often hidden assumption: the most "qualified" student will be the one who comes to college already familiar with or ready to accept the cultural terms and values that are being taught.

This is a time-honored and important function of education: to transmit the culture. But now a large new group is reaching for higher education, and their presence raises the question, "Whose culture?" *Many of these new students feel isolated and alienated, up against it, if they can find no linkage between the social dynamics of their lives and the academic values that are taken for granted in the classroom.* Joining is not only difficult; it can come perilously close to betrayal or abandonment. Identification and identity issues merge and emerge.

Such issues need to be worked out *within* the academic context, *within* the classroom. Real education (not training) has always provided that opportunity. Freshman composition with its texts of fiction and non-fiction, plays and poetry is a course particularly attuned to what students bring with them; it can let that baggage get on the table for unloading, examination, perhaps re-packing. And the new work and strategies in the teaching of writing help us.

Yes, students need to learn what the classroom has to offer. But yes, the classroom needs to hear where the student comes from and what the student brings.

To illustrate, take the 1A and 1B courses of a colleague, Jan Wall, one of the Miles Fellows. At Laney, she teaches a 1A class for Puente students, all Hispanic. The center of her curriculum is a language text, *Exploring Language* by Gary Goshgarian. Language, she says, is a loaded issue for all these students, the base for intercultural tensions, intercultural understanding or misunderstanding. It has become the theme of the course.

Wall has used the Rodriguez book in her classes. I asked her how she would have handled Theresa's assignment. She said, "I would have given her a chance to respond from her point of view, include the emotional. Asking her to leave out her feelings is like asking her to write with both hands tied behind."

Wall's 1B reading list, for that matter her own reading, has become a cross-cul-

(Continued on Page 15)

TEACHING CHAUCER

(Continued from Page 8)

Middle English is played so the students can hear the first forty-two lines they have already worked on for their journals.[1] Following along in their interlinear texts, they can find other Great Vowel Shift examples, as well as examples of words from Old English versus French and of Danish-influenced pronouns. The students gain some understanding of how languages change and influence one another—a valuable insight for students in the Imperial Valley, where English and another Latinate language, Spanish, are in daily contact. Bilingual students can take special pride in being able to understand vocabulary that seems foreign to native speakers of English and in being able to use their reading knowledge of Spanish to read (pre-Great Vowel Shift) Middle English. A glance at the Danish influence on standard (first printed a short while after Chaucer) English versus Chaucer's southern dialect forms of *they, them, their* affords the students some perspective on dialect variation and, possibly, some tolerance of it as well.

While doing this search for examples, the students can come upon Chaucer's charm unawares. The instructor ends the first week of work on Chaucer with an assigned in-class freewrite to answer questions like these: What do you like best about Chaucer? About Middle English? Which section(s) did you find interesting, striking, or odd? How would you like to make a pilgrimage? Which season would you choose? What companions? If you were to describe the people in any group you've done something with, how would you do it? The students then share.

As preparation for the second week on Chaucer, the students do "major trait" outlines for the Wife of Bath, the Monk, and the Miller. The major trait outline is, like the triple-column dialog journal, a standard assignment format used throughout the course. The students are asked to imagine a character sitting in the room with them, moving, talking, acting. They try to settle on a single word or phrase to identify the main quality that the character has as a person, his/her salient, dominant trait. After a single characteristic is articulated, the students look in the text for the detail(s) that led them to choose that particular characteristic; they list the detail(s), quoting words or phrases as in the sample Wife of Bath outline (see below).

At the beginning of the second week on Chaucer, the instructor plays the record/cassette for the Wife of Bath sketch; then the students share their impressions from their outlines, making notes from the class discussion in the right margins of their journals alongside their own outlines. The instructor gives a short talk on the Wife of Bath's prologue to her tale, the students taking notes. The teacher asks the students to guess what kind of tale this character might tell, giving their speculations in their journals (in the middle columns). Then, the instructor asks the students to read the Wife of Bath's tale aloud in groups of three, taking turns and trying the Middle English as best they can. After explaining the situation in which Chaucer was read (mainly communal, as part of the evening entertainment in larger households) (Ford, 88-90) before the time of printing, the instructor asks them to imagine the kind of audience response the Wife of Bath's tale might elicit. After reading the tale, the students write a two- or three-sentence summary of it beneath their earlier guesses as to its content and style.

To prepare for the last class meeting on Chaucer, when they will take a review test on him, the students are reminded to review the readings, making notes in the left columns of their journals, reflecting on and organizing the information they have in the middle and right columns. In addition, they are asked to read the end of the Prologue (ll. 715-858) and do a tone-trait outline on Chaucer himself, answering such questions as how does he present himself to the reader? The instructor points out the personal details stated or implied in the first forty-two lines of the Prologue, for example, in lines 20-22, 32-34, and 35-42. The students are to find similar examples in the sketches and in the Prologue's conclusion and, as with a major-trait outline, head their list of specific examples with a general, summarizing word or phrase. The concept of tone is thus presented as a characterization of the author, a connection to which Chaucer's dual role in the *Canterbury Tales* lends itself well.

Wife of Bath Major-Trait Outline (sample)

HEARTY AND FORCEFUL

- face "boold" and "reed of hewe" (l. 458)
- large hat "as brood as is a bokeler" (ll. 470-471)
- large hips (l. 472)
- good company: "wel koude she laughe and carpe" (l. 474)
- emotional: "wrooth was she" (l. 452)
- five husbands (l. 459)

At the beginning of the last class meeting on Chaucer, the instructor asks the students to read aloud their tone-trait outlines, again making notes of others' observations in the right margins of their journals. The review test is the writing of three paragraphs using any three of the five topics listed:

1) Describe how the Great Vowel Shift changed the pronunciation of English and affected its spelling.
2) Write a major-trait paragraph on the Miller.
3) Characterize the tone of Chaucer's Prologue.
4) Describe the Wife of Bath's attitude towards a woman's role.
5) Describe and define what you like about Chaucer's writing.

The students can use their text and their dialog journals to write these paragraphs: support quotations and citations of references will have been emphasized from the first class and expected on previous review tests. The students hand in their paragraphs and their journals at the end of this class for a double grade for the unit.

The charm of Chaucer's Middle English along with the depth of understanding made possible by journal writing allows both "Anglos" and Hispanics in the Imperial Valley to experience some valuable insights: that mingling of languages is natural, that English is Franglish, that language change is acceptable, that Latin-based vocabulary is easily accessible to a Spanish-speaking student, and that the English of almost six centuries ago is still delightful today.

Notes

[1] The journal approach used here is based on a presentation given at the 1985 ECCTYC Conference by Sheila Koff (Orange Coast College) and Norma Tracy (Cypress College). A copy of this presentation can be obtained by writing Sheila Koff, Orange Coast College, 2701 Fairview Road, Costa Mesa, California, 92628-0120.

[2] "Interesting" is here an obligatory reaction.

[3] *Canterbury Tales: General Prologue* read by J.B. Bessinger, Jr., Caedmon Records.

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Nancy Nadeau teaches composition, linguistics, and literature at Imperial Valley College, where she also supervises the Writing Center and co-chairs the faculty committee on writing across the curriculum.

SCHOLARSHIP AND THE TWO-YEAR COLLEGE

"You should do it! You can do it! You can find support!" Those were the main themes at the panel on "Scholarship and the Two-Year College" at the Modern Language Association's national convention in San Francisco, 29 December 1987.

California colleges were well represented: Susan Petit (College of San Mateo) surveyed recent studies arguing the importance of scholarship in undergraduate teaching, and Bill Heffernan (Saddleback College) described his successes in getting financial support and reassigned time for producing textbooks. Bertie Fearing, former editor of *Teaching English in the Two-Year College*, encouraged participants to submit articles, noting that tenure-seeking faculty from four-year institutions send in the most articles. Bill Askins from the Community College of Philadelphia detailed ideas for networking efforts so that two-year college scholars can help support each other's attempts to discover and gain grant money.

Attendance at the panel and at the cash bar that followed was good, and discussion lively. Many were exploring the MLA convention for the first time, and participation by two-year college faculty appeared high.

The Discussion Group on Two-Year Colleges, which sponsored the panel, invites papers and proposals for the 1988 MLA Convention in New Orleans. Jim Blake of Nassau Community College will chair the session on finding support for non-pedagogical scholarship.

—MELISSA SUE KORT
Santa Rosa Junior College

CCs AND THE UC

(Continued from Page 13)

tural feast. It includes *Oedipus*, *The Bacchae*, and *Macbeth*, but it can also include *The Sound of Waves* by Yukio Mishima, *Song of Solomon* by Toni Morrison, *Kiss of the Spiderwoman* by Manuel Puig, *Grendel* by John Gardner, *The Plague* by Camus, and usually an Ursula LeGuin novel. She has received final term papers on "The Myth of the Hero," a comparison of Oedipus, Milkman, and George Orr; on "Kitchen Talk," a comparison of the way women talk to each other when men aren't there in *Song of Solomon* and *The Color Purple*.

Hispanic students, she says, often write analyses of family structure and interaction. Asian students often write researched background papers on Mishima, although she recalls one Chinese student who kept writing not very insightful Buddhist interpretations of the books they were reading, but became a class star when they reached *Kiss of the Spiderwoman*. Here his insight led the class to new understanding of the novel. He showed how Molina finally reached the point where he could leave the fantasy world and enter the world of political action.

Making friends with the world, this student then concluded, can give a great sense of joy and liberation. We don't realize that there are other stages that come later.

Courses such as these let students learn how to read beneath the surface and how to write analytical essays, but they also let students say what they have to say, write what they care about. Other techniques help—journals in response to the readings or to other student papers, logs written in class. Wall uses small response groups, where each group picks out the most interesting essay, which she then reads to everyone. This provides models and gives permission to go beyond what is easy to say and easy to support.

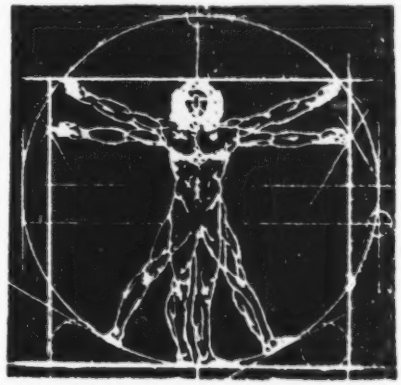
Here is where community colleges may have experience that the university lacks. We are far from perfect, but out of necessity we learn to listen more and to profess less. In order to welcome our new students to academic culture, we are continually struggling to find more and better ways to let them integrate what they bring with what the institution has to offer. If we are serious about teaching these students, we who hold the power in the classroom must hear their perspectives and values and integrate those with what and how we teach.

Redrawing One's Mental Map

One more point: once we enroll students from different worlds, then we must be prepared for a new anger, and again, we must find ways to talk about that. The traditional "qualified" students come to college with more than acceptable SAT scores, reading levels, and writing competences; for these students learning most often means adding more information to what they already know, uncovering layers of what they read, perhaps discovering new ideas; few are asked to redraw in any *fundamental* way the mental map that describes their world.

I think of Linda who had always believed the Bible story of creation as unquestioningly as her anthropology instructor believed the theory of evolution. Many Lindas now attend all campuses. But at the time, when creationism was smilingly dismissed in lecture, Linda was enraged; she tried to deal with it in a vague and unfocused English essay on education. I don't think she knew how to talk about it. I did not find out until semesters later, after she had dropped the class and almost, she then told me, dropped school.

And how about *our* angers? To redraw one's mental map demands a difficult kind of learning, and it is demanded of us, too. The mere presence of new groups of students seems to demand new curriculum, new canon, new interpretations. Here is an area where university and community college can learn together the art of not letting go too soon—and the art of not holding on too long.



Reciprocity and Respect

Both systems—the university and the community colleges—could benefit from "non-hierarchical exchanges of faculty resources and expertise." For the Miles Fellowship Program this semester, the greater financial contribution seems to be made by the community colleges; and "reciprocity" and "respect" mean little unless we are clear about what it is we have to offer that is unique and useful. This essay is one attempt to make explicit a kind of experience and expertise we have that the university lacks and now wants. The time may be ripe. On 24 February, Berkeley Chancellor Heyman announced a new campus commission that "will be responsible for guiding the university's efforts to adapt to its increasingly diverse student body." By the 1990s, California's population will be a majority of minorities; few of these will be the children of college educated parents.

Lower division work can be seen as a port of entry for both our systems. But the ports differ dramatically. We have to recognize and build on our strength, which is also our difference from the university. If we neglect to defend that difference, we jeopardize our independent integrity. I do not think the university is trying to colonize us; but I think it will colonize us if we behave like colonies.

Marlene Griffith has taught English at San Francisco State University, at the University of California, Berkeley, and for twenty-one years at Laney College, Oakland. She is co-editor of the Bay Area College Reader, and has worked with the Bay Area Writing Project. She is currently working on a book about the community college system in the United States.

NOTICES

(Continued from Page 2)

conferences and workshops to disseminate information about these programs.

As a regional center, PCC will continue these activities and will, in addition,

—provide a forum for exchange of information among high school, community college, and university faculty;

—form partnerships among high schools, community colleges, and universities to facilitate curricular development in the two areas designated;

—serve as a clearinghouse for information related to the two areas designated;

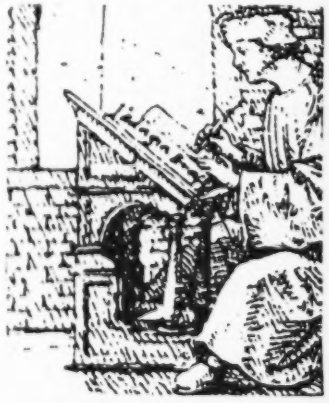
—conduct conferences/institutes for faculty to disseminate information related to the two areas;

—cooperate with the California Humanities Project in sharing information, mailing lists, etc.;

—apply for grants to help support on-going activities;

—provide library cards to PCC library for faculty from area high schools.

The first major activity of the Center will be hosting the dissemination project of the Western States Project on Women in the Curriculum, 19-21 May 1988. For information about the Center's activities contact Dr. William Goldmann or Dr. Phyllis Mael (818) 578-7302.



SACRAMENTO SCENE

(Continued from Page 10)

no one is identified by their size, shape, color, race, gender; nor revealed as assertive or shy or as occupying any particular position in the hierarchy. This arrangement breaks down the traditional school and the patriarchal

system (undefined). The speakers did admit, though, that these observations were only anecdotal and observational rather than based in theory or viewed "through the lens of feminist theory."

To repeat, though, if I may shift my emphasis a bit: Some of this is very good and worthwhile. In the past many people have felt isolated, and if they have felt it, it is a trouble to them. These arrangements help to overcome those feelings as many of the reports indicated. But, again, these approaches ought not to replace completely other approaches.

Collaborative learning represents "an ideological shift" that has grown out of the work of the "social constructionists." It shifts responsibility from the teacher to the students, treats knowledge as a social construct, which of course it is, but which one, lone speaker described as "historically naive." It is "powerfully political" and "allows the students to share authority, to become active, cooperate rather than compete." No one dealt with the notion that many people used to share: that teachers were teachers because they knew more than the students who came to learn what they did not know; that the teachers were not simply facilitators, as the current term has it. Besides, even if the academy became what was proposed at the convention, the former teacher could not then become simply the unmoved mover, the unfacilitated facilitator: he (and you will perhaps forgive the non-feminist term here) would have a mission to reform society and cleanse the great unwashed and create a totally egalitarian society. They seem unaware of the inherent contradictions: how can anyone direct if everyone is simply equal? And they are an elitist group telling us how not to be elite. And all with cheery, smiling faces.

I went off to the convention hoping to find out more about teaching our students how to write better, to become better students, all that sort of stuff. I do not see it as my job to restructure society even though that may be an inevitable result. If our students learn as we hope they will, they will become empowered and find their own niche (excuse the hint at hierarchy here), and the society will be different even if it is not in any way that any of us can foresee.

News from the Regions

REGION I: NORTHERN CALIFORNIA

Directors: Ken Cooney, Shasta College; Gordon Taylor, Yuba College.

GORDON TAYLOR—with the help of two colleagues—and the Yuba College grants person—wrote a successful grant to fund the college's writing lab. Under Title III, the federal government has given Yuba for the first of three years $61,500 to buy twenty-five computers, one FTE of reassigned time, time for instructional aides and tutors, and other miscellaneous items.

REGION VII: NORTH LOS ANGELES

Directors: Bruce Anders, *West Los Angeles College*; Veloris Lang, *Glendale City College*.

Dr. **PHYLLIS MAEL**, Associate Professor, Department of English, Pasadena City College, has received a sabbatical to survey how teachers at California community colleges integrate material on and by women into their introductory humanities courses. Dr. Mael will be conducting her research as a Visiting Scholar at the UCLA Center for the Study of Women.

On March 30, Pasadena City College sponsored a reading by the renowned poet **DENISE LEVERTOV**. Ms. Levertov read to an appreciative audience of students, faculty, and members of the community. At a reception following the reading, Ms. Levertov graciously signed books of her poems and prose and chatted with the attendees.

Dr. **DAYLE HARTNETT**, Santa Monica College, and **SAEED ALI**, Glendale Community College, are organizing a May symposium for the Consortium for Community College English As a Second Language Programs. For more information, see Notices, p. 2.

THOUGHT UNITS

(Continued from Page 11)

Blake's "The Sick Rose" when reversed.

(original)

O Rose, thou art sick!
The invisible worm
That flies in the night
In the howling storm

Has found out thy bed
Of crimson joy,
And his dark secret love
Does thy life destroy.

(reversed)

And his dark secret love
Does thy life destroy.
The invisible worm
That flies in the night

In the howling storm
Has found out thy bed
Of crimson joy.
O Rose, thou art sick!

One might prefer to delete the conjunction that begins the poem when reversed. And while the reversal disturbs the rhyme scheme, the poem still communicates clearly.

One more example reveals what happened to me with one of my own poems.

(original)

Forty years ago
easy and fast
I fell into your arms and legs,
my young form
wet and unafraid.

Today my pulse shakes
at any thought
of taking my clothes off,
worse than the first time,
the very first.

Seven years ago this night
saw the last,
The very last?

(reversed)

Seven years ago this night
saw the last,
The very last?

Today my pulse shakes
at any thought
of taking my clothes off,
worse than the first time,
the very first.

Forty years ago
easy and fast
I fell into your arms and legs,
my young form
wet and unafraid.

Not only does the reversal still make sense, the poem appears to be improved and to carry more impact.

Other examples could be given, but these four demonstrate some of the results that can occur from reading a work backward. One could play around with reversal and see what happens. I make no claim that it is the ultimate tool to classify what we write. In fact, a large part of me believes that a poem contains an elusive something far more intrinsic than rhyme or page-placement, a something that resists being reduced to a formula. I suspect that no one can arrive at a definitive definition of poetry. If someone did succeed, poetry would probably cease to be written because it requires that elusive something. As Emily Dickenson says, poets "dwell in Possibility—a fairer House than Prose." Still, reversing its thought-units offers another way to help open up a poem's mysterious inner loveliness.

[1] Very little appears rational read backward word for word. Even a Palindrome, whose letters themselves read the same forward and backward, turns nonsense when the words are reversed. "Was it a bar or a bat I saw?" becomes, "Saw I bat a or bar a it was?"

Work Cited

Minot, Stephen. *Three Genres*, 3rd ed. Englewood Cliffs, New Jersey: Prentice-Hall, 1982.

Notes

[1] Based on a presentation I gave at the annual meeting of the California State Poetry Society, 12 Oct. 1985, Oceanside, CA.

Annette Lynch, Ph.D., has taught English at Mt. San Antonio College for thirty-two years, including Creative Writing-Poetry for seventeen. Her poems have appeared in a number of publications, including Poem, Facet, Suisun Valley Review, *and the* Christian Science Monitor.

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